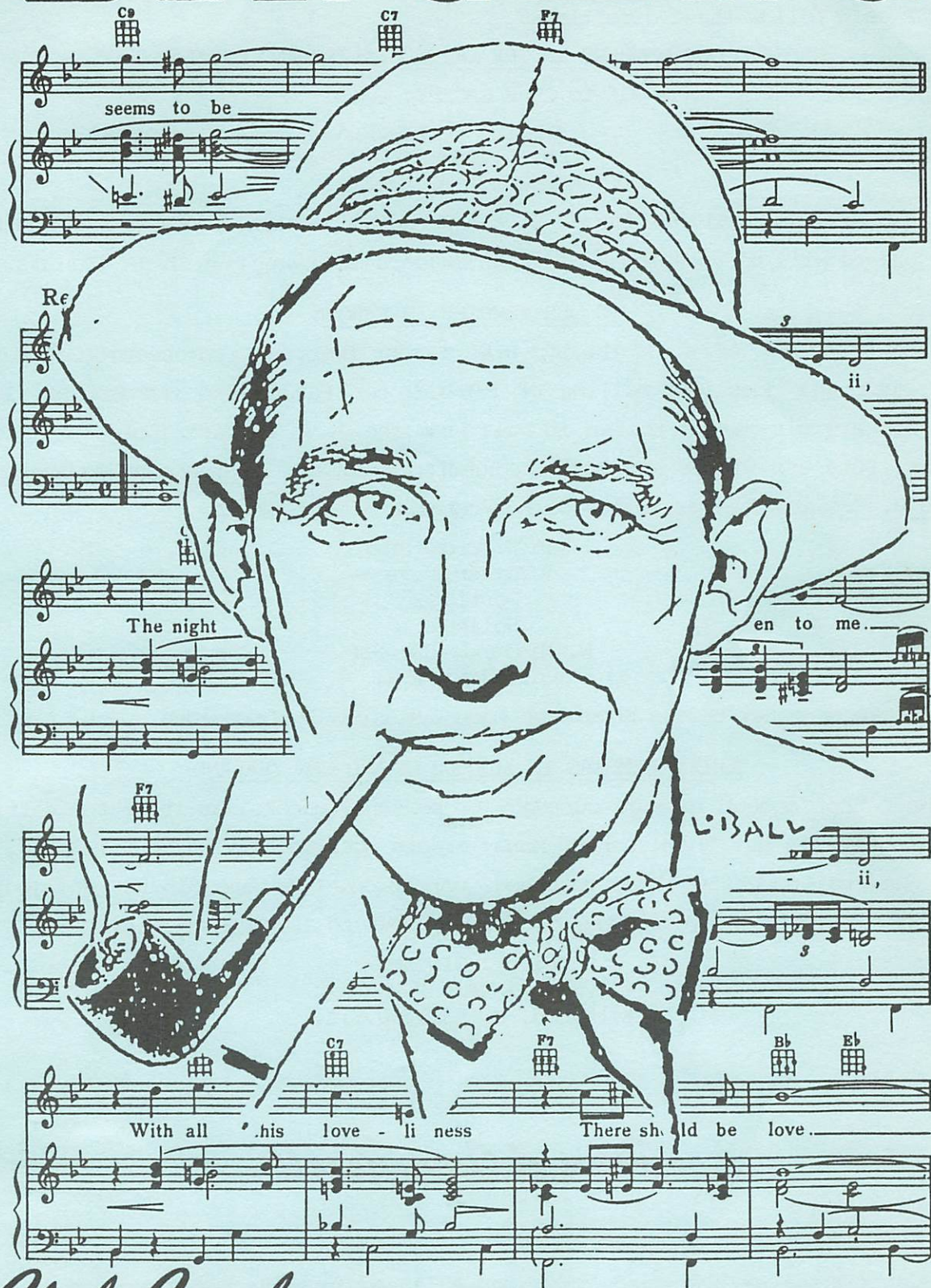


BINGANG



Club Crosby

December 1989

It's Time To RENEW For 1990!

For most of you, it is time to renew your membership for the 1990 calendar year. Please follow these directions:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send your check, made out to CLUB CROSBY, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122

Dues are still \$10.00 for U. S. and Canadian members, and personal checks or money orders will be accepted. Canadian members must remit in U. S. Dollars.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, U.K. is our European representative. He collects dues and does the mailing of BINGANG for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U. S. He distributes them to the members. Dues are \$15.00 and must be submitted to Ken in an amount equivalent to \$15.00 U. S. Send dues or notice of non-receipt of BINGANG to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA AND NEW ZEALAND

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are \$15.00, and journals are sent airmail. Send your money order, made out to CLUB CROSBY, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122 U.S.A.

Have A Good Year!!

The drawing on the front cover was enlarged from the title page of the Reader's Digest condensed version of "Call Me Lucky." The music is "Blue Hawaii," by Leo Robin and Ralph Rainger, copyright 1936 and 1964 by Famous Music Corporation.

Bingame *Club Crosby*

VOLUME LIV	NO. 2	DECEMBER 1989
A PUBLICATION OF CLUB CROSBY	P. O. Box 3849 Kirkwood, MO 63122	MARK SCRIMGER.....PRESIDENT WAYNE L. MARTIN...EDITOR AND VICE-PRESIDENT

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CLUB CROSBY ADDRESSES

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Readers write

The complete address of a correspondent is printed only when the writer has expressed a desire to hear from other members of Club Crosby.

Dear Wayne,

The magazine continues to be first-class, and this time I really enjoyed the substantive articles by Don Eagle, Bob Ault (fascinating) and the usual "gang."

Now, did I detect two errors in the piece on Bing and Arnheim on page 11? "Three Little Words" is with Duke Ellington's orchestra, not Arnheim, and "The Little Things in Life" was recorded by Billy White on November 20, re-recorded by Bing on the 25th. My authority for this is yourself--BINGANG, April 1981 (page 15) and April 1983 (page 49).

--Bernie Denham, Palo Alto, Calif.

You are right, Bernie! Apparently your editor was asleep at his desk when he checked this article. Sorry!

Dear Mr. Martin,

The latest issue of the magazine is one of the best. I always look forward to them. Those of us who are not heard from often are, I can assure you, most appreciative of all the effort and time that you and others put into producing the BINGANG. Please keep it up!

However, I must take issue with remarks that were made by Steven W. Lewis in his article "The Swooner Vs. the Crooner." Like a lot of fellow members of the club, I lived through that period of musical history and remember it well. The sentence I must take issue with is "And though Crosby sold more records, Sinatra became the better singer."

To consider which was the better singer, you must ask the question, at what time in life? As Bing aged, his voice did also. He was not the singer in the sixties that he was in the forties, and the same can be said for Sinatra. In fact people seem to dodge the fact that by the fifties Frankie had lost any real resonance he may have had at one time, and so he started his "belt it out--hit 'em hard" style which served him very well....

But when you listen to Bing Crosby at his best, there has never been a better singer of popular music. All the greats looked to Bing as a standard which they, themselves, never quite reached.

The article, otherwise, was excellent.
--Bill Fowler, Louisville, Kentucky.

Dear Wayne,

In 1955 when my wife divorced me--for numerous reasons--she told the judge that I cared more about Bing Crosby than I did for her! At the time I was pretty mad about it, but looking back in retrospect I realize she was right on target. Bing never let me down once, while she let me down numerous times. Furthermore, I've never missed her once. I *do* miss Bing.

--Name withheld by request.

Dear Wayne,

I am so sorry to hear about the death of so many of our members. At my age, this seems to be par for the course, club members or not. But for our club it seems doubly sad, as we have so few older members who were "there" when Bing was young, out and about, and starting on his tremendous road to success. When the last one has gone, there will be no "first hand" stories to tell. I think all of us "oldies" should get down on paper all the choice little tidbits that we can write about.

--Helen Tolton, Lakeport, Calif.

Rena Albanesi has shared with us this letter that she wrote to Joe Franklin, a New York radio personality:

"I heard one of your guests say that there is a club for Al Jolson that is 40 years old.

"Being a long-time fan of Bing Crosby's, I'd like to say that there's a club for Bing that this year (1989) is in its 53rd year and still going strong. I was its president for some 14 years."

(Thanks, Rena!)

Dear Wayne,

I'd miss your magazine if it didn't arrive. I really enjoy those articles that tell about Bing's early days and the incidents which are associated with him that shaped his life. Congratulations to those who are able to turn up these bits of history. Thanks to you and your helpers for a great publication.

--Syd Catford, Appila, So. Australia.

Editor's Pages

CROSBY LEADERS STEP DOWN. Ken Twiss has stepped down as president of the Bing Crosby Historical Society because of illness. Carolyn Gallacci has been selected as the new president. All of us are grateful to Ken, not only for the fine work he has done for the B.C.H.S., but for the Crosby cause in general. We wish you well, Ken, as president emeritus.

And from England comes word that ill health has forced Reg Bristo to stand down as editor/secretary of BING, published by the International Crosby Circle. A committee has been set up to take over Reg's duties, each member with an assigned role. Our own Ken Crossland has become editor of what he describes as "a reshaped, professionally printed BING, which will be modeled closely on BINGANG." (That's quite a compliment, Ken!)

KIRKWOOD, YES; SACRAMENTO, NO. A few members are still sending correspondence and dues to the Sacramento post office box. Please don't do this. The p.o. box there is no longer rented by Club Crosby, and anything sent to it will either be returned to the sender or lost forever (most likely the latter).

A COLLECTION FOR SALE. Arnold Baker of "Tapes Exclusive" has announced that his entire collection of LP's and 45's is for sale. Here is a wonderful opportunity to acquire some really rare material. Arnold's ad appears elsewhere in this issue. BINGANG has a copy of his complete list, and your editor can check to see if any specific records not listed in the ad are available. A SASE would be helpful.

BINGANG AND THE COMPUTER AGE. Dave Ryan, a friend of your editor and a Club Crosby member, has entered our mailing list on a computer. This will greatly facilitate the printing of our mailing labels and will make changes easier. Take a moment to check your label. If your address is not exactly the way you want it, please let us know. Also, please notify your editor as soon as possible when you are moving.

While we were working on the mailing list, we removed, after due notice, the names of those members who had not paid their dues within the last year and a half. If someone you know is no longer receiving their BINGANG, that is the reason why. With printing and postage costs the way they are, we can longer afford to carry those who don't pay up.

FAN CLUBS. We are always happy to print the names and addresses of fan clubs, especially for stars from Bing's era. Here are some we ran across recently:

MARX BROTHERS. Send SASE (2 stamps) for free information on club, magazine, and original memorabilia, \$4.00 for sample issue of THE FREEDONIA GAZETTE. Darien 28, New Hope, PA 18938-1224.

FRANK SINATRA. The International Sinatra Society publishes six news magazines per year (at least 24 pages each). Membership dues are \$20.00 per year. Write to the society at P.O. Box 5195, Anderson SC 29623. Gary Doctor runs the society.

ELLA FITZGERALD. J. Wilfred Johnson, a Club Crosby member, has just formed the Ella Fitzgerald Music Appreciation Society. The society is dedicated to collecting and disseminating information on Ella's records and her scheduled appearances and to publishing an official journal called ELLA! Annual dues are \$10 (U.S.), \$12.50 (Canada and Latin America), and \$15 (elsewhere--journals sent airmail). You can write to Mr. Johnson at P.O. Box 1563, Coos Bay, OR 97420.

OUR PUBLISHING SCHEDULE. From now on, BINGANG will be published in June and December each year. The journals will be mailed out during the first week of the month following publication. We may be a little early or a little late, but we will try to stick to that schedule as closely as possible.

THAT "LITTLE EXTRA" HELPS! Once again we are grateful to those of you sent in a "little extra" with their membership dues "for postage" or "for the kit-ty." We have heard reports that postage will go up again before long, so all donations are appreciated.

A NOTE OF THANKS. Many thanks to all who wrote expressing best wishes for your editor's retirement from education. Your thoughtfulness is much appreciated. Incidentally, "Ye Ed" is now working two days a week in a church office. That's quite a change from the high school library where he was ensconced for nearly 30 years.

Incidentally, your editor's experience with publishing BINGANG helped him get the church job. As a "portfolio" he took along the two most recent issues of our journal. That helped!

FOR AUTOGRAPH COLLECTORS. Those of you who collect autographs will be interested in THE AUTOGRAPH COLLECTOR'S MAGAZINE, published and edited by Joe Kraus. It is published eight times a year, and subscriptions cost \$20 (U.S.), \$25 (Canada and Mexico), and \$30 (foreign) per year. Write to Joe at P.O. Box 55328, Stockton, CA 95205-8828.

DEATHS

EDMOND KITCHENMAN. We were sorry to hear of the death of Ed Kitchenman. Ed had been a member of Club Crosby for 35 years, and for the last 11 years was disabled. His wife Claire wrote that BINGANG and club membership made life a little more enjoyable for him. Besides his wife, he is survived by five children.

FRANK MURPHY. News of the death of Frank Murphy, the founder of the New Bing Crosby Colour Photo Club, reached us this past summer. Frank had been in poor health, and his death was a shock but not a surprise to his friends. The future of the club is unknown to us at this time.

ED PACOCHA. Paul Dombroski, nephew of Ed Pacocha, has informed us that his uncle died suddenly last January while buying a Bing Crosby album to send to England. Ed provided a lot of the original research material used for the compilation of BINGANG's discography series. He left a library of about 25,000 records which his nephew is offering to collectors.

CARL FIELDS. Helen Tolton wrote of the death of Carl Fields, her friend of 42 years, and a fellow Binganger. Carl was one of the greatest Bing fans ever, and he had a tremendous store of "Bing" stories that he loved to tell.

6 (We wish we could have persuaded him to

write them down!) He had a very happy disposition despite being a semi-invalid during his final years. He is survived by his daughter, Lorraine Carden.

HERBERT A. KIRCHTHURN. We just recently heard of the death of Mr. Kirchthurn, who left us in October 1987. He had been married to his widow for only a short time. No other details are available.

HARRY M. PETERS. Harry's wife Heather wrote that her husband died on the 24th of September of this year. Harry was a resident of New South Wales, Australia, and had been a member of Club Crosby for many years.

It is always sad to hear of the death of our fellow Crosby enthusiasts. There is no doubt that a lot of us are getting up in years. Fortunately we have some younger members who will carry the torch after we are gone.

"BLUE OF THE NIGHT" DINNER A SUCCESS. Club Crosby members who attended the "Blue of the Night" dinner, sponsored by the Bingthings Society, report that a good time was had by all. Held on September 16 at the Ramada Inn in Kingston, New York, the get-together attracted Crosby enthusiasts from nine states and one Canadian province. There was a great deal of "Bingtalk" to be enjoyed, and the program featured Club Crosby/Bingthings Society members Bob Lundberg, Frank Smith, Jean-Paul Frereault, and Ernest Sutkowski.

Club Crosby and the Bingthings Society share many members, so this was a great opportunity for our members to enjoy one another's company. Because of other commitments, C. C. officers were unable to attend. Maybe next time...!

Your editor and his wife Sandy had the great pleasure of meeting Bob Lundberg and his wife Joyce while they were enroute to New York.

FLASH: Another get-together will be held at the Hollywood Roosevelt Hotel on February 24, 1990. Members of all Crosby Clubs are invited. For reservations send a \$25 deposit for each person to Bob Lundberg.

RED - LETTER DATES. On your mailing label you will see a date (month and year) written in red. This is the date that we received your last dues payment, *not* the expiration date of your subscription. We would expect payment at about the same time this year.



Making 'Connecticut Yankee' With Bing

BY DON EAGLE



It all started on a gray, gloomy day when, guitar in hand, I entered the sound stage of the first picture I ever worked at Paramount, "The Night Has a Thousand Eyes" with Edward G. Robinson. Walking up a path, I didn't hear the crunch of gravel under my feet. Reaching down, I picked up a handful and saw that although it looked like gravel, it was made of rubber. It was my initiation into the tricks that studios use to make pictures. Since they didn't want the sound of gravel crunching on the soundtrack, they used this rubber material.

Three months later I received another call to work at Paramount. When I opened the door into a big sound stage, right before me was the most amazing castle I'd ever seen. In the dim light I saw a high ceiling hovering over flaming, smoking torches, colorful banners and streaming pennons. I was suddenly transported backwards several centuries through the mists of time. I approached

what appeared to be a big piece of granite and tapped it lightly. It wasn't granite; it was some kind of papier mache or plastic composition.

So there I stood, amidst all this medieval splendor, a side line musician. What's a side line musician? Here's a little background information. In the early days of musicals, up through the early thirties, when Dick Powell or Bing Crosby sang on the set there was an orchestra sitting out of sight on the side. As they played the vocalist would sing into a hidden microphone. However, the soundtrack picked up all kinds of extraneous, unwanted sounds, or sometimes the balance was bad and the singer wasn't heard. A sound engineer said, "Let's do it another way. Let's pre-record the singing and the music, and when the picture is being filmed the vocalist will simply mouth the lyrics." All the studios picked up this new technique, and the sound was much improved. They still do it that way.

A sideline musician is the fellow you see in the movie who looks as if he's making music, but all the music has been pre-recorded. On a set there would be a grand piano with no strings in it. Violinists covered the strings with cellophane, so the bow slid across the

strings making no sound. I played a guitar. I played the proper chords, but my picking hand was swinging about an inch away from the strings.

Who did this kind of work? Usually the studio musicians couldn't be bothered with it, for they made more money recording the original sound track. Sideline musicians were usually fellows who played in nightclubs, just as I was doing on Vine Street. A piano man I worked with was doing quite a bit of sideline at Paramount. He asked me if I would be interested, and I said, "Yeah, as long as you're doing it, maybe we can do it together." Before long I heard from Paramount, was interviewed, and got a call to be at studio eight at 7:30 on Monday morning.

For those of you who don't know the plot of "A Connecticut Yankee in King Arthur's Court," I'll describe a little of the story. It was written by Mark Twain about 1905, and a couple of other movies were made from it. Will Rogers was in one version. In the original plot Hank Martin, a blacksmith (played by Bing Crosby) is kicked in the head while shoeing a horse. He blacks out and has a dream that he is back in King Arthur's time, about the fifth century A.D. Hank is in the position of knowing all the secrets of the modern-day world of the 20th century.

So here it was Monday morning, and I was in the makeup room. A couple of other musicians were sitting on little stools with people putting makeup on them. They gave me a costume and a wig that was fashioned like the hair people wore in King Arthur's time. Right away I knew this was going to be a problem because makeup and wigs are hot, and the Technicolor lights made it even hotter on the set. Bing always said he hated to wear a wig. He was always trying to talk a director into working out a scene so he could wear a hat instead.

There were about six of us "court musicians" in the scene that I was in. They handed each of a strange-looking instrument. A couple of them resembled square ukuleles. One had the appearance of an ancient viola, and my buddy played an instrument that looked like a zither with little hammers on it. I can't say whether these instruments were authentic.

8 Sir Cedric Hardwicke, the eminent English actor, played the part of King

Arthur. In this scene he was made up with a pale complexion and a red nose and was seated at a large round table. King Arthur had a perpetual allergy and was sniffing all the time. Around him were court attendants bowing and scraping, dancing and juggling. There were big bowls of grapes on the table which the cast and crew kept stealing when nobody was looking. One day all work ceased when the head property man grabbed a microphone and intoned, "Now hear this! Everybody stop eating the grapes! They are on the table for decorative purposes only. The commissary tells me they're running out of them." Two days later I saw Bing furtively grab a few grapes as he walked by.

I recalled a story of Bing's early days in Spokane when his favorite hang-out was a confectionary store owned by Benny Stubeck. After Crosby became famous people asked Benny, "Did you know Bing Crosby?" His stock reply was, "Know Bing? Hah!! He learned to sing in my basement. He and Al Rinker used to rehearse down there and on their way out Bing would snaffle a candy bar."

Now 25 years later Bing was snaffling grapes!

The pre-recorded music started, and I began my fake strumming. Then Bing entered with William Bendix. Bing was dressed in a maroon suit and a pair of tights. The first thing I noticed was that he had athletic-looking legs. I was 5'10" tall, and Bing must have been an inch or two shorter than I. Seeing him face-to-face, I noticed he had the palest blue eyes that I've ever seen. Some wags referred to him, in his younger days, as "the kid with the fried-egg eyes."

In the film Bing notices the orchestra of court musicians sitting up on a balcony. The music we were "playing" was a kind of fifth century madrigal with moving parts like a fugue. They faked that a little, because the music sounded more like 15th century than 5th century. In fact, musical historians don't know what music sounded like in the 5th century, but they had to come up with something credible.

In the picture Bing stops the band and gives each of us a little part to play, and then we put it all together. It was pre-recorded and very musical--even had a little jazzy swing. Bing laid a few lines on my buddies, such as "Do you

have your guild cards paid up?" but these were cut from the finished film. He was always tossing off a funny line. When a knight walked by wearing something that looked like a long gown, Bing looked down the full length of his attire and said, "Tell me, Buster, who's your dressmaker?"

The scene I was in took about two weeks to do. Most people do not realize how long it takes to make a picture. A scene is started, and if it lasts a minute and goes well, that's considered a take. Later on they splice all the pieces together. Making a film is a dreary, slow business. Most of the time you have no idea of the meaning of the scene you're in; you just do a little bit at a time. When you finally see the movie, you say, "So that's what it was all about!"

As I rounded the corner every morning I saw Bing's little dressing room. It looked like a big milk wagon with a frame and wheels, so it could be towed around. Bing would be sitting there, studying his lines or talking to someone or giving everybody a wave or nod in a friendly fashion.

On a set there are a lot of folding canvas chairs that are labeled "Director," "Music Man," or otherwise. Bing's said "Mr. Crosby." The rule was that none of us functionaries or extras ever sat down in one of those chairs. They looked tempting, but they were a no-no!

Keep in mind that our "court musicians" were really nightclub musicians who worked until 2 a.m., yet had to report every morning at 7:30 for makeup and costumes. The first two or three days weren't too bad, but about the middle of the week the 18-hour day began to take its toll. As the filming progressed we became increasingly more tired, day by day, until we all felt as if we were running on a nearly empty tank. The only thing that helped you at that early hour was the cookie wagon, a little cart that a girl pulled around. She sold coffee, orange juice, doughnuts, cookies and that sort of thing. Most musicians slept as late as they could and didn't have time for breakfast. For two weeks nobody had a square breakfast--they just ate those doughnuts and coffee. Tums and other antacids to relieve gastric distress were much in demand around there!

When we finally started a scene, Bing would walk in, and the assistant direc-

tor would explain what was happening. He'd say, "Mr. Crosby will walk in from this door, and Mr. Crosby will come across here. He'll meet the leading lady over there, and Mr. Crosby will then move up to the musicians." The directors and assistant directors were always very correct and meticulous about the way they referred to the stars. But to us musicians and other workers he was always "Bing."

When at long last we started our scene, we stood there with our instruments while Bing came and stood in front of us with his back to me, about two feet away. The filming of this scene must have lasted two or three days. I started looking at Bing's ears, since he was so close to me. His ears came down and went right into his neck like the handles on a loving cup. There were no lobes. Years later I learned from a doctor that 80% of orientals have ears like that; only 15 to 20% of Caucasians have ears with no lobes.

I noticed that Bing was always chewing gum. When it came time for a take, he'd tuck the gum somewhere in his mouth, but it would reappear when the take was over. As he chewed, his eyes were checking on everything that went on in the studio. He didn't miss a single movement or detail.

When you've done a scene several times it gets a little wearying, and even Bing got impatient. After the fourth or fifth take, as soon as someone said "Cut," Bing would shout "Print it! Print it! It's a take!" The directors, of course, paid no attention to him.

When a scene started, the pre-recorded music would play, and the dancers would begin prancing around in their fifth century style. After about four bars the music faded out completely. We kept playing and the dancers kept dancing with the help of a string of lights which flashed the rhythm to us.

The mornings were difficult and the days were long, but Bing was always fresh at that early hour. He was awake when everybody else was half asleep. Bing always went to bed early. When he was in Spokane he put in so many years carrying the newspaper in the morning that he got used to arising early and had no problem with it. If he wasn't working he'd get up at 5 or 6 in the morning to play golf.

While lounging around on the set between takes, Bing often broke into a spontaneous song, usually from some cornball melody that lingered in his mind. One was a tune from the twenties, "My Ohio Home." It was a song that didn't do much for me in the twenties, or any other time, but every time there was a lull Bing would sing a few bars of that melody or some other obscure tune from his Paul Whiteman days.

One day between takes a prop man brought in a stool, and Bing sat down on it. From out of nowhere appeared a barber with his comb, towel, and scissors. He approached Bing, who was wearing a wig, and trimmed his hair around the back of his neck. There really wasn't much to cut, but here was Bing Crosby, one of the biggest figures in Hollywood, getting his hair cut like a little kid sitting in his mother's kitchen.

Another thing occurred which happens to all important musicians. Someone approached Bing and declared, "Bing, I've just written a song that you should sing." Bing replied, "Well, let me see it. I'll take a look at it in my spare time." Bing put the song down in his chair. I noticed several days later that the music was still lying there. Bing hadn't looked at it. The big stars hardly ever sing a song written by an amateur; they only deal with recognized songwriters.

One day Bob Thomas, an interviewer, came in and talked to Bing between takes. I happened to be sitting close to them, so I bent an ear in their direction. Bob asked Bing, "Do you like the songs you work on?" Bing replied, "Some of the songs that I chose just didn't do a thing, but I worked my tail off trying to make all of them successful. Some of the songs I had to sing I didn't care much about." He mentioned "Love in Bloom" as a song that didn't reach him at all, but since he had the assignment, he did his best to make the song a success.

Let's go back to our movie set. I have talked about our balcony, with its big railing. One day at lunch time some misguided flunkie with a paintbrush took brown stain and painted the top of this railing. When he came back from lunch, Bing walked up and put his hands on it.

10 He let out a squawk as a coarse oath,

which I will not repeat, passed his lips. Immediately a propman rushed in and wiped off the offending fresh stain.

Several people have asked me if Bing knew I was from Spokane. Yes, he did, and he found it out in an unusual way. One morning we court musicians--all sleepy and tired--were standing in line, and Bing was standing next to me about two and a half feet away. I realized what a sorry-looking bunch my fellow musicians were. Their eyes were bloodshot and half closed, although the makeup covered most of this. I whispered out of the corner of my mouth to Bing, "This is a tired-looking bunch of cats. How do you suppose they would do at the Peking Cafe?" (This was a little Chinese joint Bing had played in Spokane.) When I said "Peking Cafe" he knew that I was familiar with Spokane. He did what many experienced actors do. He looked straight ahead but rolled his eyes in my direction. Then he muttered quietly, "This band would be a *smash!*"

Later on he asked me, "What's going on in the old home town?" I answered, "Well, it's changed a lot since you were there." He mentioned that he didn't get back there as often as he'd like to.

I was aware that Bing did not like to talk about himself. If someone said, "Hey, Bing, you did a great job in your last picture," Bing would reply, "Yes, I guess it was okay." You could converse with the man, but you gave him no accolades. If you talked about something that was interesting to him, he'd sit there and talk your arm off. Football was a favorite topic.

Bing's personality? On the set he was friendly, outgoing, talkative, and courteous. Bing enjoyed working. He was happy.

As I said, Bing asked me about Spokane. He also asked me where I was working. I answered, "I'm working at Mike Lyman's, across from the Brown Derby on Vine Street." He said, "Oh, they have a little stage bar, haven't they? I might drop in and see you."

One Saturday night he appeared at Mike Lyman's. The place was next door to the Lux Radio Theater, and it was a hangout for most Hollywood celebrities. Damon Runyon, Sid Graumann, Abe Lyman, Jimmy Durante, and others came there frequently. It was natural for Bing to stop in. I saw him walk along the horseshoe bar to find a seat. As he sat there listen-

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

(Paramount, released 1949)

Hank Martin.....Bing Crosby
Lady Alisande.....Rhonda Fleming
Sir Clarence.....William Bendix
King Arthur.....Sir Cedric Hardwicke
Merlin.....Murvyn Vye
Morgan Le Faye.....Virginia Field
Directed by Tay Garnett

ing, he gave me a nod and a wink of recognition. But before long somebody spotted him, and in no time at all necks began to crane. Papers and pens for autographs began to come out, but he didn't see a single one. Bing was uncomfortable, and soon he walked out.

Right next to Paramount's front gate was a bar called the Playboy. This was long before Playboy magazine was heard of. Directors had developed a deep-seated hatred for the Playboy. As a class they were not inclined to grant men of talent the right to be their own worst enemy. Many leading players wanted a little nip and were often late coming back to the set. The directors just hated the Playboy.

The last day of our work, Bing, knowing that all of us court musicians were about ready to leave him, said, "Hey, you guys, when you get your makeup and all that jazz taken off, meet me at the Playboy and we'll have a few laughs." So we all ran in the dressing room, rubbed cold cream on our faces, and threw our wigs in a corner. About six of us walked in to the Playboy, and there was Bing standing at the bar, the picture of cordiality and relaxed affability.

"Come on, you guys, sit down and order up your favorite poisons," Bing urged. There wasn't anybody else there at the time, so we sat down. The bartender came along and one by one took our orders. Then he said, "What'll you have, Bing?" Bing looked at the ceiling, hesitated, and replied, "I will have my usual internal poultice." A great line!

Yes, it was a great experience working with Bing Crosby!

Editor's Note: Don Eagle's next article will be entitled "The Making of a Star" and will cover the 15-months of Bing's career after he left Paul Whiteman.

TV'S MOST WANTED

If a TV program were created which depicted past events in the lives of well-known people, which of these personalities do you feel the public would be most interested in watching?

Marilyn Monroe

Bing Crosby

John Lennon

John F. Kennedy

Richard Nixon

Howard Hughes

Grace Kelly

General MacArthur

Lucille Ball

That question was asked in an OmniTel study, during the month of May, 1989, among 1,000 men and women. For each personality, respondents were asked whether they would be very likely, somewhat likely, somewhat unlikely, or very unlikely to view a program built around events in the life of that personality.

Since the results differ significantly, by men and women, both groups are shown in the following table:

INTEREST IN WATCHING TV PROGRAM ABOUT EVENTS IN THE LIVES OF VARIOUS WELL-KNOWN PEOPLE

(THOSE VERY LIKELY/SOMEWHAT LIKELY)

PERSON	TOTAL	MEN	WOMEN
JOHN F. KENNEDY	78%	74%	81%
LUCILLE BALL	76	66	85
MARILYN MONROE	57	55	58
GENERAL MacARTHUR	55	61	48
BING CROSBY	53	46	60
GRACE KELLY	51	40	61
HOWARD HUGHES	48	56	42
RICHARD NIXON	46	51	42
JOHN LENNON	44	43	44

There are probably many other personalities that could have been added to the list, some of whom might have been even more attractive to the viewers than those included. So let's just say that this was an initial attempt at learning more about the appeal of well-known people.

Editor's Note: This article originally appeared in the BRUSKIN ASSOCIATES REPORT for June, 1989. Courtesy of Ernest Sutkowski.

The Little Things In Life

BING CROSBY ON FOOD AND CIGARETTE CARDS

The items pictured in this article are collector's cards given away with various brands of English cigarettes and food products during the 1930s and 1940s. These small cards were issued in hundreds of series covering a wide variety of topics including many featuring motion picture stars. This, of course, is where the Bing Crosby cards show up. Not every movie star set, however, contains a Crosby card, and to my knowledge no one has ever compiled a checklist of all the Bing cards that were issued. The ones shown are from my own collection--many of which are in full color which regrettably cannot be reproduced here. I would be interested in hearing from collectors on both sides of the Atlantic who may have others not pictured here so I can do a follow-up article in a future issue and add to everyone's knowledge of these wonderfully small Crosby collectibles. Please note that the first three cards have blank backs and also notice the many instances where Bing's supposed appearance in the film "Alice in Wonderland" is mentioned in the biographical sketches on the cards.

--Mark Scrimger



1



Bakersfield
Biscuits

2



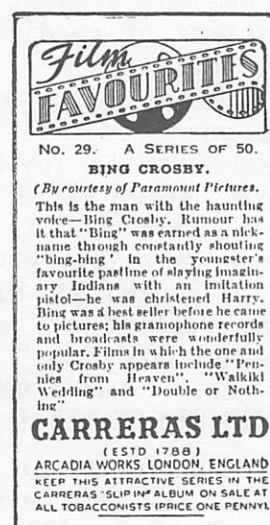
3



4



5





CINEMA STARS

Series of 100 ... No. 13

BING CROSBY

Entered the theatrical profession with two others as "The Three Rhythm Boys." Short films include: "I Surrender, Dear." Others: "The Big Broadcast," "College Humour," "Too Much Harmony" and "Alice in Wonderland." Born May 2nd, 1904, Tacoma, Washington. Height 5 ft. 9 in. Blonde hair, blue eyes.

Faccinco's
REEL-STAR 1P
CHOCOLATE WAFERS

6



CHAMPIONS OF SCREEN & STAGE

SERIES OF 48. No. 4

BING CROSBY

Bing Crosby first entered the theatrical profession with two others as "The Three Rhythm Boys." He was born in 1904, in Tacoma, Washington, and got his first big part when still quite young in "The Big Broadcast." This made a name for the "Bing Crosby Croon," which has since been heard in "College Humour" and "Too much Harmony." His recent films include "Alice in Wonderland." Another Paramount star in this series is Sylvia Sydney (No. 25).

Gallaher's
CIGARETTES
VIRGINIA HOUSE, LONDON & BELFAST

7



FILM PARTNERS

SERIES OF 48. No. 33

BING CROSBY and
JOAN BENNETT in
"MISSISSIPPI"
(PARAMOUNT)

In this "old South" period film, which contains a number of delightful songs, Bing Crosby appears as Tom, a young singer from Philadelphia, whose refusal to fight a duel leads to the breaking off of his engagement to Elvira. The story tells of his efforts to study Southern etiquette and how he achieves fictitious fame as "the singing killer." Joan Bennett is ideally cast as Elvira's pretty little sister, who falls in love with Tom and eventually wins his heart.

ISSUED BY
GALLAHER LTD
VIRGINIA HOUSE, LONDON & BELFAST

8



SHOTS FROM FAMOUS FILMS

SERIES OF 48. No. 1

"WE'RE NOT DRESSING"
A Paramount Picture

Bing Crosby and Carole Lombard here star together in a musical comedy, of which the action takes place on a yacht at sea and on an almost uninhabited island. The film is true to musical comedy tradition, and Bing Crosby, mournful as a misunderstood sailor, sings several popular songs. Carole Lombard is the owner of the yacht, of whose crew he is a member.

ISSUED BY
GALLAHER LTD
VIRGINIA HOUSE, LONDON & BELFAST

9



FAMOUS FILMS

A SERIES OF
27 PHOTOGRAPHS. No. 9

"WE'RE NOT DRESSING."
PARAMOUNT.

The picture shows Bing Crosby and Carole Lombard in Paramount's "We're Not Dressing." Bing Crosby plays the part of a sailor who works aboard Carole Lombard's palatial yacht. The story is a merry comedy about the passengers who are shipwrecked and forced to submit to the authority of this witty sailor who is the only practical member of the party. The ship sinks but Bing Crosby and Carole Lombard escape with the guests and paddle their way to an island.

PETER JACKSON
Cigarettes
217, PICCADILLY, W.

10



11

FAMOUS FILM STARS

A SERIES OF 50

2

BING CROSBY
(A Paramount Star)

A schoolboy in Spokane, Washington, astride a broomstick horse, daily shouted "BING! BING!" louder than any other child in the city as he played his favourite game of cowboys and Indians. That was how Harry L. Crosby won the nickname "Bing." He first appeared on the stage in a school presentation of Julius Caesar, in which he took the title role. But tragedy turned into comedy as Bing rose from the spot where he had fallen "dead" before the audience enjoyed the joke and applauded him madly. Then not even Hollywood could keep this youngster down.

Issued with MILKY WAY BARS by
MARS CONFECTIONS LTD, SLOUGH

An excellent
source for these
cards is listed
on the "Swaps &
Such" page.



SHOTS FROM THE FILMS
A SERIES OF 50 CARICATURES

5

"ANYTHING GOES"
(Paramount)

Bing Crosby and Ethel Merman

This film is adapted from the successful Cochran show, and stars Bing Crosby. The scenes are laid aboard a transatlantic liner, and between the crooning and lavishly-staged musical numbers, deals with a series of amusing pursuits. Bing Crosby is madly infatuated with Ida Lupino, and pursues her all over the ship; in turn, he is pursued by Ethel Merman, while Charlie Ruggles (as "Public Enemy No. 13," disguised as a parson) is pursued by a persistent crowd of detectives. Finally Bing wins Ida, while Ethel Merman consoles herself with Arthur Treacher, who forsakes his usual butler rôle to appear as an English nobleman.

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OGDEN'S
BRANCH OF THE IMPERIAL TOBACCO CO
(OF GREAT BRITAIN & IRELAND) LTD



CHAMPIONS OF SCREEN & STAGE
SERIES OF 48. No. 4

BING CROSBY

Bing Crosby first entered the theatrical profession with two others as "The Three Rhythm Boys." He was born in 1904, in Tacoma, Washington, and got his first big part when still quite young in "The Big Broadcast." This made a name for the "Bing Crosby Croon," which has since been heard in "College Humour" and "Too much Harmony." His recent films include "Alice in Wonderland." Another Paramount star in this series is Sylvia Sydney (No. 25).

PARK DRIVE
CIGARETTES
Gallagher Ltd
VIRGINIA HOUSE, LONDON & BELFAST

12

13



FILM STARS
A SERIES OF REAL PHOTOS
No. 8

Bing Crosby.
(PARAMOUNT STAR)

Bing Crosby was born on May 2nd, 1904, in Tacoma, Washington, and first entered the theatrical profession with two others as "The Three Rhythm Boys." While still quite young, he played a prominent part in "The Big Broadcast" and his singing brought him fame. Has speedily risen to leading roles and some of his best known films are:—"Too Much Harmony," "Alice in Wonderland," "We're Not Dressing" and "Going Hollywood."

ISSUED BY
JOHN SINCLAIR LTD
NEWCASTLE - ON - TYNE



FILM STARS
A SERIES OF REAL PHOTOS
No. 86

Bing Crosby and Kitty Carlisle

Bing Crosby was born on May 2nd, 1904, in Tacoma, Washington, and christened Harry Lillis Crosby. Began in an entertainment trio called "Three Rhythm Boys," and later joined Paul Whiteman. Appeared in his film "The King of Jazz" and then remained for some time singing in Hollywood. His more recent films are:—"The Big Broadcast of 1936" and "Anything Goes." Kitty Carlisle was born in New Orleans, Louisiana. Her mother brought her to Europe to study singing, but in 1933 she returned to America and made her stage debut. Began in films as Carl Brisson's leading lady in "Murder at the Vanities."

ISSUED BY
JOHN SINCLAIR LTD
NEWCASTLE - ON - TYNE

14

15



FILM STARS
A SERIES OF REAL PHOTOS
No. 102

Bing Crosby
(PARAMOUNT)

Bing Crosby was born on May 2nd, 1904, in Tacoma, Washington. Real name is Harry Lillis Crosby. He first entered the theatrical profession with two others as "The Three Rhythm Boys." He appeared in the film "The King of Jazz" and then remained in Hollywood, singing in the Coconut Grove. Some time later he got his first big part in "The Big Broadcast" and his crooning brought him fame. Has speedily risen to leading roles and some of his best known films are:—"We're Not Dressing," "Mississippi," "Two for Tonight" and "Anything Goes."

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JOHN SINCLAIR LTD
NEWCASTLE - ON - TYNE



FAMOUS FILM STARS
A SERIES OF 54 REAL PHOTOS
No. 15

BING CROSBY

Bing Crosby was born in Tacoma, Washington, on May 2nd, 1904. His real name is Harry Lillis Crosby. He first entered the theatrical profession in a trio known as "The Three Rhythm Boys." While still quite young, he played a prominent part in "The Big Broadcast" and his singing brought him fame. Later joined Paul Whiteman as a singer with his band. Appeared in "King of Jazz" and stayed on in Hollywood to sing in the Coconut Grove. Recent pictures: "Paris Honey-moon" and "Sing, You Sinners."

TOURNAMENT Cigarettes
CHAIRMAN Cigarettes
CHAIRMAN Junior Cigarettes
Manufactured by the Successors to
R. J. LEA LTD MANCHESTER

14

16

17

A TRIBUTE TO FRANK MURPHY

BY GREG VAN BEEK

A truly devoted fan and Bing collector died this past May at the age of 58. Frank Murphy was associated with Bing clubs on and off for the past 36 years. All of us, I'm sure, know of his New Bing Crosby Colour Photo Club, which he ran from his home at 32 Ferndale Avenue, Tyne & Wear, England.

Frank had a special room in his home to keep his Crosbyana. He called it the "Blue and Gold" room, and it was literally packed with thousands of Bing's records and memorabilia. There wasn't a spot on the walls that was not covered with posters and pictures of Bing.

I'm sure all of us who never had the opportunity to meet Bing wish they could have. Frank was one of the fortunate ones. He was able to meet with Bing every time Bing came to Britain. He last saw Bing in his dressing room at the London Palladium less than a week before Bing died. Bing gave Frank a leather case inscribed with a golf motif as a souvenir for his upcoming 1978 tournament. Frank said he looked terrific that night and gave a wonderful performance. Bing sent the Murphy family a personal greeting every Christmas for the last 15 years of his life.

After Bing died Frank was very dedicated to keeping his memory alive. He was instrumental in having many memorials, tributes, radio shows, and whatever else could be done to keep Bing as "alive" as possible in England. In fact, he was touring with his successful "Traveling Crosby Show" right up to the final 3 days of his life. He enjoyed the comments people made when they saw Bing in slides

with people like Debbie Reynolds, Grace Kelly, and others.

In recent years Frank began having heart problems. In May he went in for by-pass surgery. He died from its complications. There are many blank pages left in the June issue of the BING PICTORIAL, as he never got to complete it. It was mailed out that way, just as he left it.

I wish I had been able to correspond with Frank more than I was able to. He had a lot of stories about Bing to share. I began corresponding with him about a month and a half before he died. I had inquired about his photo club, and he sent me some very nice letters. I managed to buy some photos from him, but I never had a chance to join his club. The last letter I got from Frank was dated May 18. He died just three days later. It came as a shock when his wife Alma wrote in July and said that Frank couldn't answer my letters anymore, because he was dead.

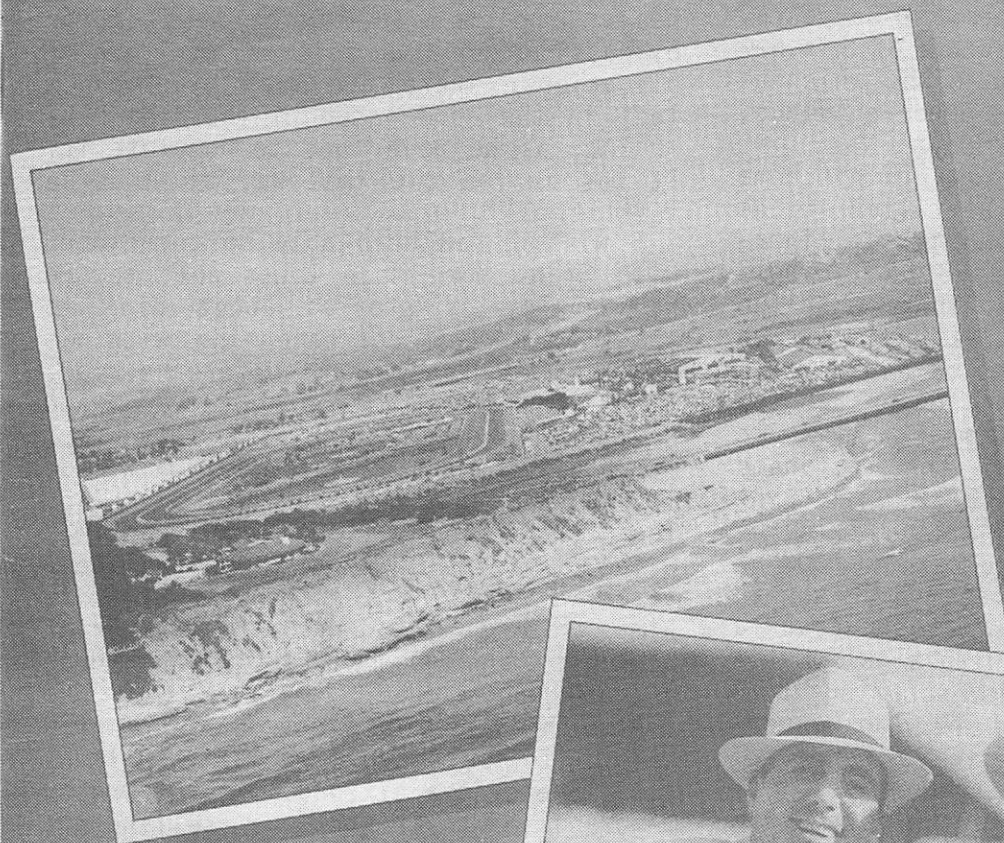
Alma had quite a task when she proceeded to sell Frank's large collection. She sent a six-page list of Crosby memorabilia that she was selling. It was unbelievable what all he had!

The world of Crosbyana is truly in debt to Frank Murphy. He did a lot to help collectors all over the globe!



DEL MAR

ITS LIFE & GOOD TIMES



Del Mar 
Thoroughbred Club

This book is
\$5.00, postpaid.

P.O. BOX 700
DEL MAR, CALIFORNIA 92014-0700

BY WILLIAM MURRAY



Del Mar Stake and Purse Program

- Aug. 1—INAUGURAL SPRINT
3 and up 6 furlongs
- Aug. 2—LONG BEACH HANDICAP 3 and up 1 mile
- Aug. 6—CASA DE MANANA STAKES 2 yr. olds.
6 furlongs.
- Aug. 8—MOTION PICTURE HANDICAP. 2 yr. olds.
6 furlongs.
- Aug. 9—WALTER CONNOLLY MEMORIAL HANDICAP. 3 and up.
1 1/16 miles.
- Aug. 16—SAN DIEGO HANDICAP.
3 and up. 1 mile.
- Aug. 23—DEL MAR HANDICAP.
3 and up. 1 1/16 miles.
- Aug. 30—DEL MAR HOTEL STAKES
2 yr. olds. 6 furlongs.
- Aug. 30—LA JOLLA HANDICAP.
3 yr. olds. 1 mile.
- Sept. 1—LABOR DAY HANDICAP.
3 and up. 1 1/8 miles.

ADM. (Tax Included)—Grandstand 55c, Clubhouse \$2.20 (inc. reserved seat). FIRST POST 2:15.
Reservations and information, Phone Del Mar 180.

DEL MAR TURF CLUB

Bing Crosby PRES. *Pat O'Brien* V. PRES. *Bill Quigley* VICE-PRES. GEN. MGR.

Del Mar-Then And Now



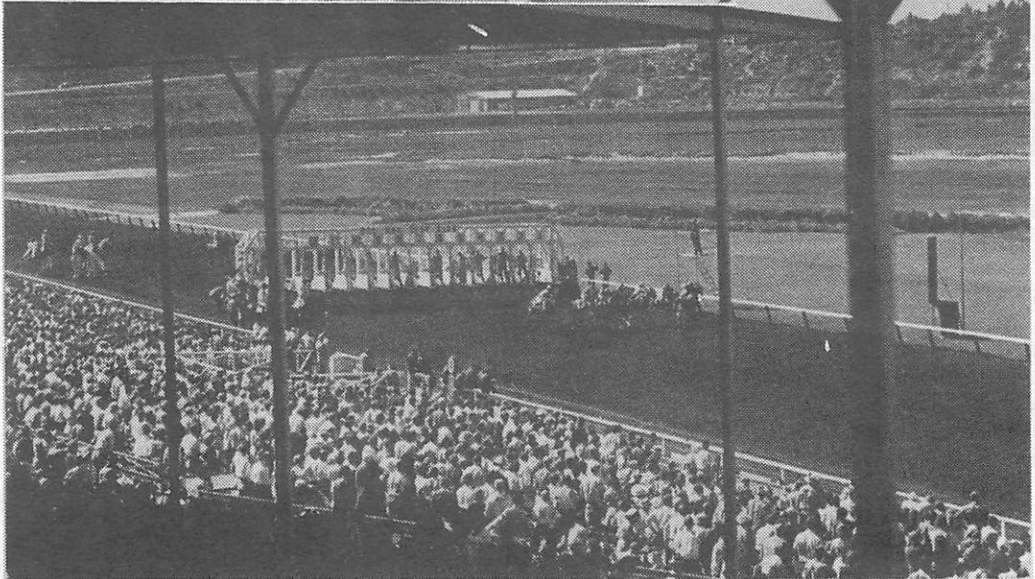
PICTURE POSTCARDS FROM
MARK SCRINGER'S COLLECTION
NEWSPAPER AD COURTESY OF
HELEN TOLTON





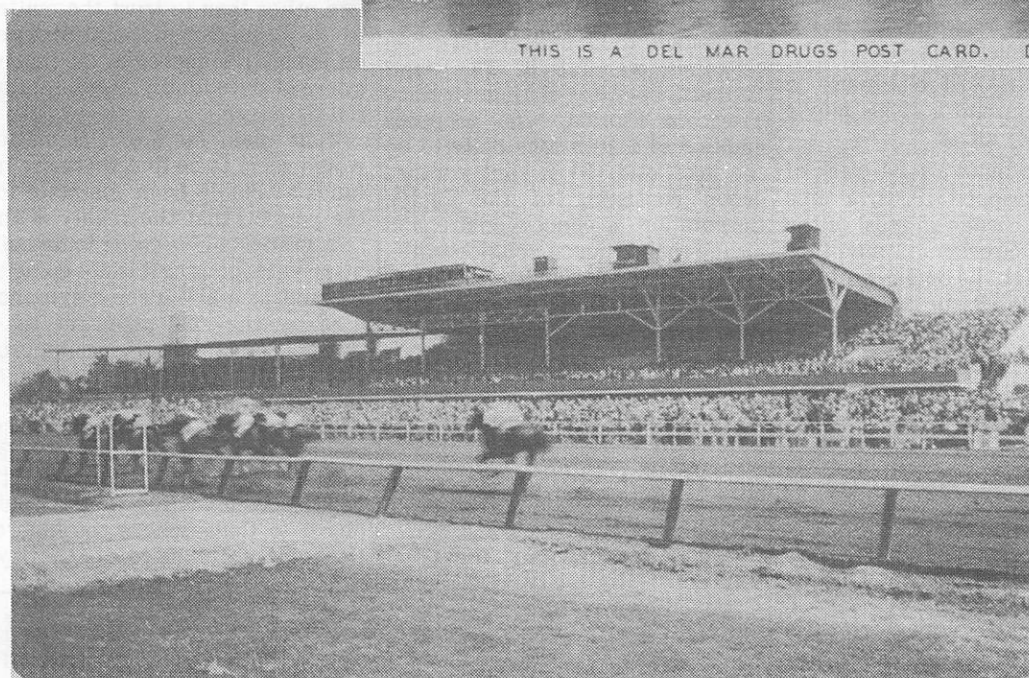
Picturesque outdoor Paddock at delightful Del Mar by-the-sea. Famed Paddock Terrace, with colorful umbrella tables, in foreground. --Photo caption

"Away They Go!" at Del Mar by-the-sea. Field of fast Thoroughbreds shown breaking from the gate in front of the Grandstand.



Unusual shot of entrance to Paddock Terrace balcony from Turf Club Lounge at delightful Del Mar Race-track. --Photo caption

Between races at the
Del Mar Race Track,
Del Mar, Cal.
--Photo caption



DEL MAR TURF CLUB,
Del Mar, California.
HOME OF SUMMER RACING.
"Where the Turf Meets
the Surf"
--Photo caption.

Aerial photo of the
famed Del Mar Turf Club
"where the Turf Meets
the Surf." A major
thoroughbred race meet-
ing takes place here
every summer from late
July to mid September.
Note the turf course on
the inside of the main
track.
--Photo caption.



Jim Murray

A Little Music Would Not Hurt Del Mar

Bing Crosby, Pat O'Brien and a few of their cronies opened it as kind of their very own horse parlor. It wasn't really meant for the general public.

It was opened in the no-man's land, the (then) still virginal territory between the beginning-to-boom marketing areas of Los Angeles and San Diego.

They built a gorgeous, postal-card clubhouse, a cross between a Spanish mission and a 1930s movie palace, and a good time was had by all.

It didn't cost all that much to build a race track of one's own in the Depression-gripped 1930s, a time when movie people alone had a corner on most of the money earned in this country. Steel mills might be shutting down, soup kitchens might be opening up, but people still found dimes to go to the Saturday matinees and dream.

Money was never really the point of the Del Mar race track, camaraderie was. Which was a good thing because money was not flowing. A track 110 miles from the horseplayers put too great a strain on their love for longshots. The year Del Mar opened, its daily average attendance was 4,654 and the handle was \$101,104 a day. That same year, Santa Anita was averaging 18,541 a day and a handle of \$653,820. Hollywood Park was to draw 16,708 a day and a handle of \$499,882.

But Del Mar made up in charm what it lacked in coin. It came to be serenaded as the "Saratoga of the West." Where the surf met the turf. But it was not so stuffy as its Eastern counterpart; you didn't have to wear a hat or carry a parasol at Del Mar, and it had amenities the New York track couldn't offer. The Pacific Ocean on its home stretch, for example.

You could find Harry James and Betty Grable there almost any afternoon when they were two of the biggest names in show business. Crosby and Bob Hope were on the road to Del Mar constantly. Jimmy Durante bet there. So did, of all people, J. Edgar Hoover, at a time when he was America's invisible government. It was the FBI director's favorite recreation spot.

As the megalopolis to the north and the mini-megalopolis to the south grew, so did Del Mar. But not disproportionately. The handle crept from \$2,224,301 its first year to \$23,846,789 the year after World War II. It hit \$166,033,640 last year. Bing and Pat's little hideaway horse parlor became very big business indeed.

It has never been thought of as such. It has been run by the 22nd Agricultural District as a cross between a public library and crap game. Bing bowed out because he always hankered to own a big league baseball team,

and when the chance came up, in those more puritanical times, he had to make a choice between owning the Pittsburgh Pirates and owning a race track. Or even a race horse.

The track was operated for about 20 years by the Texas megabucks combine of Clint Murchison and Sid Richardson, proceeds to a charity called Boys Inc.

But Del Mar is 50 years old. Its picturesque

grandstand is considered seismically unsafe. It must be replaced. By whom and with what has become a major issue in San Diego County. Estimated cost: \$75 million to \$100 million.

There are 3 groups bidding for the next 20-year lease to operate the track: (1) The entrenched management now operating the club under lease, who propose two decades more of status quo with the grandstand to be built if and when revenues warrant it; (2) John Brunetti, operator of Hialeah Race Track in Florida, who proposes addition of a 10th race daily to up the take, and (3) A joint venture group consisting of the Ogden Corporation, a concessionaire and airline maintenance conglomerate, and James Nederlander, a theater magnate, who propose to build the new grandstand at their own expense.

The rub? Ogden-Nederlander want to use the facility in the off-season for "entertainment and non-racing events." Opponents hiss: "Rock concerts!" Ogden-Nederlander counter: "Bolshoi ballet!"

Ogden-Nederlander foresee a kind of Hollywood Bowl South. Opponents see motorcycle gangs.

Is it time for Bing's dark-eyed little senorita to shuck the lace-mantilla past and join the world of commerce and contracts? Will it be like his other little crony lawn party, the golf tournament, which is now an AT&T extravaganza?

On the face of it, it looks like a match race between Man o' War and a claimer. The private-sector option promises the massive and necessary construction at no cost to the taxpayers—and at no great damage to the neighborhood.

"Who ever heard of Nureyev breaking up a neighborhood?" demands Neil Papiano, lawyer for the Ogden-Nederlander group. "Is the Boston Pops going to pollute the air? People don't come on motorcycles to see 'La Boheme.'"

His position and the position of his clients (Nederlander is a resident of nearby Carlsbad himself) is that the facility needs the transfusion from the private sector to even survive.

"Our plan is to upgrade the facility at no cost to the state, the taxpayer, the community. So far as we know, there are no other funds ready for this purpose. These are stands which were thrown together as a tribute to palship by Crosby and his buddies a half-century ago. The facilities are outmoded, even dangerous, but the present operators offer no proposal for restoration other than to trust the matter to the state. Our proposal requires no legislative approval, no expenditure of state funds, no gubernatorial signature.

"The plain facts of the matter would seem to be that there are no funds available from the state for the project, that the reality is the new grandstand is going to be built by private funds or it is not going to be built at all. We see a symphonies-by-the-sea program as a valuable adjunct to the racing program and an essential support to the race track."

In short, a little night music would seem to be in prospect for Bing's playhouse by the sea. It's hard to believe Der Bingle could object to that—where the blue of the night meets the gold of the day.

This article originally appeared in a Los Angeles newspaper in January 1989 (No other information available).

Courtesy of Barbara Harford, St. Louis.



Post Time 2:15 P. M.

Reached via Santa Fe, Greyhound, Highway 101
Grandstand 55c—Clubhouse \$2.20
It's Cool "Where the Turf Meets the Surf!"

This 1941 ad courtesy of Helen Tolton.

BING CROSBY'S

Million-Selling Singles

By Arnold L. Rogers

For a quarter of a century Bing Crosby was an entertainment phenomena. Not only was he the biggest name in Popular music, but for five years in the 1940s, he was the Number One Motion Picture Star in the world. In 1944 he received an Academy Award for his performance in *Going My Way*, the first popular singer to win one. As a radio artist, Bing was Number one for 18 years -- a top attraction from 1931 (when he did his first solo broadcast) to 1957, when he married actress Kathryn Grant (October 24) and semi-retired to raise his second family -- Harry Lillis, Jr (1958), Mary Frances (1959) and Nathaniel Patrick (1961).

Bing's first marriage to 18-year old movie starlet Dixie Lee (born Wilma Winifred Wyatt; November 4, 1911) on September 29, 1930 ended with her tragic death from cancer in September 1952. The union had produced four sons: Gary (1933), twins Philip and Dennis (1934) and Lindsay (1937).

Harry Lillis Crosby was born on May 3, 1903 (though nearly all his biographers

give the year as 1904), at 1112 North Jay Street, in Tacoma, Washington, the fourth of six children of Harry Lowe Crosby and Catherine Harrigan Crosby. When Bing was three, the Crosby family moved to Spokane, where he received the famous nickname during his boyhood days. While attending Gonzaga University where he studied law, he teamed with Al Rinker in 1923 and formed a 7-piece band. The following year, he quit school and began performing professionally. In December 1926, Crosby joined Paul Whiteman, where he remained for three years before going solo.

Bing was 23 when he recorded his first disc, "I've Got The Girl," on October 18, 1926. The last song, "Sail Away From Norway," was done on October 4, 1977, ten days before his death on October 14, in Madrid, Spain. In between those two dates -- a period of 51 years -- Bing recorded a total of 2600 tunes which racked up total sales estimated to be close to 500 million.

Below are the Bing Crosby singles that are said to have sold over a million copies, and the year the song was released. All but the last gold disc (which was on Capitol) were on the Decca label -- Crosby was their first signee in 1934 (followed by Guy Lombardo and the Mills Brothers).

1

SWEET LEILANI

(1937)

Bing's first million selling single was recorded on February 23, 1937 in Los Angeles, California, after he had been recording successfully for over a decade and was a fast rising movie actor. "Sweet Leilani" was included in his 15th feature film, *Waikiki Wedding*, (Paramount; 1937) and won the Academy Award as Best Film Song of the Year. It was written by Harry Owens, who was born on April 18, 1902 at O'Neil, Nebraska, and became a member of ASCAP in 1925. In 1934 Owens moved to Hawaii and formed the Royal Hawaiians orchestra. He also wrote such beautiful songs as "Hawaiian Paradise," "Palace in Paradise," "Sing Me a Song of the Islands," "Blue Shadows and White Gardenias," "Dancing Under the Stars" and "Voice of The Tradewinds."

2

SAN ANTONIO ROSE

(1941)

Bing's second gold disc had already become a million seller for its composer, Bob Wills, when Bing recorded it on December 16, 1940, in Los Angeles, accompanied by his brother Bob's orchestra. The song, which was also the title of a 1941 Universal movie, was published by Irving Berlin's Bourne Music. James Robert Wills, who was born on March 6, 1906, in Lime County, Texas, was a leading exponent of Western Swing music, first with The Light Crust Doughboys, and then with his own Texas Playboys which he formed in 1933. Wills' first radio job was at WACO in Waco. He signed with Brunswick/Columbia in 1935 -- Bob recorded "Rose" in April 1940 -- where he stayed until the late 1940s when he switched to MGM. In the early 1940s Bob also appeared in several movies. Wills was inducted into the *Country Music Hall of Fame* in 1968 and died on May 13, 1975, in Ft. Worth, Texas. He is buried in Tulsa, Oklahoma.

3

WHITE CHRISTMAS (1943)

Gold record number three was presented to him for "White Christmas," which later became his biggest selling hit, topping over 30 million copies. The song is said to be the most valuable song property in the world. Recorded by Crosby on May 29, 1942, it was included in his 27th motion picture, *Holiday Inn*, and received an Oscar for Best Song of 1942. It was also Number 1 for 11 weeks and spent a total of 72 weeks in the charts. "Christmas" was written by Irving Berlin who was born on May 11, 1888 in Temun, Russia. His hit songs are too numerous to list them all, but the most famous include "God Bless America," "Easter Parade," "There's No Business Like Show Business," "Blue Skies," "Always," "All Alone," "Say It Isn't So," and "Count Your Blessings."

4

SILENT NIGHT (1943)

"Silent Night" which was backed with "Adeste Fideles" became another giant seasonal disc and Crosby's fourth million seller. Total sales of this single is also said to be nearly 30 million. Bing donated all royalties to a fund for American missions in China. Both were recorded on the same day -- June 8, 1942. The lyrics to "Silent

YESTERDAY



Reprinted from "Yesterday" by permission of the publisher, Ruth Huskey. For information on this very interesting magazine, write to "Yesterday," P.O. Box 23771, Nashville, TN 37202. Six issues cost \$9.95.

Night" was written in 1818 by Father Joseph Mohr, a priest in tiny village of Hallein, located in the Austria Alps and set to music by Franz Gruber, another villager. "Adeste Fideles" AKA "Oh Come All Ye Faithful" is a traditional song that was also composed in the early 1800s.

5

I'LL BE HOME FOR CHRISTMAS

(1943)

Bing's fifth million seller was another seasonal song (and now an evergreen) called "I'll Be Home For Christmas," recorded on October 1, 1943. The very pretty song was written by Kim Gannon, Walter Kent and Buck Ram. Kim was born James Kimball Gannon on November 18, 1900 in Brooklyn, N.Y. and first planned to be a lawyer. Among his hits are "Always in My Heart," "Moonlight Cocktail" and "A Dreamer's Holiday." Walter was born on November 29, 1911, in New York City, where, after conducting his own orchestra on radio and in theatres, he went to Hollywood in 1943 as a freelance writer. Kent also wrote "The White Cliffs of Dover," "I Never Mention Your Name" and "Too Much in Love." Composer, conductor, arranger, producer Buck, who was born on November 21, 1909 in Chicago, gave numerous classic songs to the world including "Only You," "The Great Pretender," "Enchanted," "Twilight Time," "Remember When" and "Trains in the Night."

6

SUNDAY, MONDAY OR ALWAYS

(1943)

On July 2, 1943, Bing recorded "Sunday, Monday or Always," from his 30th motion picture, *Dixie*. It was Number 1 for 7 weeks, spent 18 weeks in the charts, and became his sixth million seller. The song was written by Johnny Burke (lyrics) and Jimmy van Heusen (music). Burke was born on October 3, 1908, in Antioch, California and became a member of ASCAP in 1932. After a few years with music publishers in New York and Chicago, he went to Hollywood under contract to Paramount pictures where he scored numerous hit movies, many of them for Crosby. Johnny's other songs include "Annie Doesn't Live Here Anymore," "I've Got a Pocketful of Dreams," "Pennies From Heaven," "Moonlight Becomes You," "Swinging on a Star" (Academy Award, 1944) and "The Day After Forever." Burke died on February 25, 1964 in New York City. James was born Edward Chester Babcock on January 26, 1913 in Syracuse, N.Y., and at 20, began his career as a pianist for music publishers. He went to Hollywood in 1940, also under contract to Paramount to score films. His hit songs include "Going My Way," "Swinging on a Star" (Academy Award, 1944), "Love and Marriage," "All The Way" (Academy Award,

1957), "High Hopes" (Academy Award, 1959), "The Second Time Around," "Call Me Irresponsible" (Academy Award, 1963), "September of My Years," "My Kind of Town" and "Come Fly With Me."

7

PISTOL PACKIN MAMA (1943)

Crosby's seventh gold disc (recorded on September 27, 1943 was another "cover" record -- this time Al Dexter's "Pistol Packin' Mama," whose version on Okeh was also a million seller. In fact Al's recording went to Number 1 on the national charts; Bing's only got to Number 2. Dexter (who also wrote the song) was born Albert Poindexter on May 14, 1919, in Jacksonville, Texas. In the early days of the depression 15 year old Dexter joined a hillbilly band and played at dances all over his home state. He even once performed with an all Black band. He first signed with Vocalion in 1936 but four years later, switched to Columbia where he remained until 1959. All through the 1940s, Dexter was very popular with such original songs as "Rosalita," "Too Late To Worry" and "So Long, Old Pal." It was said that he earned over \$50,000 from "Pistol Packin Mama."

8

JINGLE BELLS

(1943)

Another Christmas song that proved to be a gold mine for Bing was "Jingle Bells," which was recorded on September 27, 1943, in Los Angeles and is said to have sold nearly 8 million copies. The song was written in the 1850s by J.S. Pierpont, merely for local sunday school entertainment and was first called "The One-Horse Open Sleigh." Six years after Bing's immortal version was released, Yogi Yorgesson (real name Harry Stewart), with the John Duffy Trio, released "Yingle Bells" backed with "I Yust Go Nuts at Christmas" on the Captiol label and it became the first Swedish seasonal record to sell a million copies -- and Yorgesson's only one. Then in 1955 "Bells" again was a hit for RCA's The Singing Dogs, which consisted of various dog barks set to the music of the song. The disc was reissued in 1971 and the combined sales put it over the million mark. And of course, there was the million-selling "Jingle Bell Rock" (with a few changes by songwriters Joe Beal and Jim Boothe) by Bobby Helms in 1958.

9

SWINGING ON A STAR (1944)

The successful writing team of Burke and Van Heusen gave Bing a second million seller (his ninth) with "Swinging On A Star," which was also from his 31st motion picture, *Going My Way*. Both Bing and the songwriters received Oscars that year. "Swinging" was recorded on February 7, 1944; vocal backgrounds was provided by

the Williams Brothers, which included Andy Williams. It was the Number 1 record in the country for 9 weeks and stayed on the charts for a total of 20 weeks.

10

TOO-RA-LOO-RA

-LOO-RA

(1944)

This wonderful little song, also from *Going My Way*, was originally known as "That's an Irish Lullaby" which was a popular song of 1914 written by J.R. Shannon. Bing recorded it on July 7, 1944.

Shannon was born in Adrian, Michigan, on May 19, 1881. In his early life, he organized his own theatrical company, and toured United States and Europe. Later he was a Drama critic for the *Detroit Free Press*. He was 57 when he finally joined ASCAP in 1938. His other songs include "Missouri Waltz," "Just an Old Sweetheart of Mine," "Aloha Sunset Land," and "Mary Was a Real Nice Girl." Shannon died on May 19, 1946, just a short time after Bing's successful recording went to Number 4 in the national charts.

11

DON'T FENCE ME IN

(1944)

Bing then headed west for his next million seller, "Don't Fence Me In," which he recorded with the Andrew Sisters on July 25, 1944. The song has an interesting history. Cole Porter originally bought the rights to the poem, "Don't Fence Me In," from Robert H. Fletcher for \$150, and after a little polish, it was introduced by Roy Rogers. A short time later it was included in a 1944 Warner Brothers movie, *Hollywood Canteen*, where it was performed by the Andrew Sisters. Then it seemed that everybody was recording the catchy tune, but Bing's version - which was Number 1 for 8 weeks and on the charts for 18 weeks - was the *hit* version. Cole Porter, born on June 9, 1892, in Peru, Indiana, was one of America's greatest composers. Who doesn't remember such lovely songs as "An Old Fashioned Garden," "Begin The Beguine," "In The Still of The Night," "I've Got You Under My Skin," "Night and Day," "What is This Thing Called Love," "Miss Otis Regrets," "My Heart Belongs to Daddy" and "True Love." Porter died in Santa Monica, California, on October 15, 1964.

12

I CAN'T BEGIN TO

TELL YOU

(1945)

Composers Mack Gordon (lyrics) and James V. Monaco (music) came up with Bing's 12th gold record -- originally written for the movie, *The Dolly Sisters*. Crosby recorded it on August 7, 1945. Mack Gordon was born on June 21, 1904, in Warsaw, Poland, and was a vaudeville comedian and singer before he came to

Hollywood to score movies for Paramount. He also churned out numerous hit songs until his death in New York on March 1, 1959 such as "You'll Never Know" (Academy Award, 1943), "The More I See You," "There Will Never Be Another You," "She Reminds Me of You" and "I Had the Craziest Dream." Monaco, who was born on January 13, 1885, in Fonia, Italy, began his career as a pianist at 17 in cabarets and night clubs. He came to Hollywood in 1936 to join the Paramount stable. Some of his biggest songs include "Me and The Man in The Moon," "Row, Row, Row," "If We Can't Be the Same Old Sweethearts," "Time Alone Will Tell" and "There Will Never Be Another You." Monaco died on October 16, 1945, in Beverly Hills, California.

13

MENAMARA'S BAND (1946)

Bing's 13th gold single was a delightful little Irish song that dated back to 1917 when it was written by John H. Stamford and Shamus O'Connor, who never came up with any other hits. Bing's version was recorded on December 6, 1945, with help from The Jesters Trio and Bob Haggart and his orchestra. The Jesters was a group that had been formed by Dwight Latham, while he was still in school, and he was their leader for more than two decades while they did radio, film and recording work. The talented Latham also arranged this wonderful version of the song.

14

SOUTH AMERICA, TAKE IT AWAY (1946)

This song which came from the 1946 U.S.A. show, *Call Me Mister*, was written by Harold Rome. Bing recorded it with the Andrew Sisters on May 11, 1946. The statistics were Number 6 and 17 weeks in the charts. Harold J. Rome, composer, author, pianist, artist, was born in Hartford, Connecticut on May 27, 1908. At first he was interested in architecture but then gave it up for a career in music. In 1938, he joined ASCAP. During World War II, he was in Special Services and wrote score for *Stars and Gipsies*. After the war he wrote score for *Call Me Mister*, *Fanny*, *Destry Rides Again* and *I Can Get It For You Wholesale*. His songs include "Sunday in The Park," "Red Ball Express," "Where Did The Night Go?" and "Anyone Would Love You."

15

ALEXANDER'S RAGTIME BAND (1947)

Bing had to share credit for his fifteenth gold record with Al Jolson -- the only one made by these two greats together. In fact the disc was a double-sided hit. On the flip side was "The Spaniard That Blighted My Life." Both were recorded on March 25, 1947. "Alexander's Ragtime Band" was

the second million seller from the pen of Irving Berlin -- and the song that started off the ragtime craze when it was written in 1911 when Berlin was but 23; it also sold over a million copies of sheet music.

16

WHIFFENPOOF SONG (1947)

Number 16 for Bing, "The Whiffenpoof Song," originated early in 1909 with the newly organized Whiffenpoof Society at Yale University, a branch of the Yale Glee Club. The words (freely adapted from Rudyard Kipling's poem, "Gentlemen Rankers"), were by Meade Minnigerode and George S. Pomeroy and the music by Tod B. Galloway -- but sometimes credited to Harvard student Guy Scull as early as the late 1890s. The modern version was first popularized in 1936 by Rudy Vallee, a member of the Yale class of 1927. Then it was heard in 20th's 1944 movie, *Winged Victory*, with Jeanne Crain and Edmond O'Brien. But it was mainly through Robert Merrill's 1947 recording that the song gained prominence, though Bing's version -- recorded with Fred Waring and his Pennsylvanians on June 5, 1947 -- which went to Number 7 on the charts, was the big selling hit.

17

NOW IS THE HOUR (1948)

Recorded on November 8, 1947 with the Ken Darby Choir, this song -- which contains only six notes -- originated in Maori. It was written in 1913 by Maewa Kaihau (lyrics) and Clement Scott (music) and quickly became a popular New Zealand tune, adopted by the Maoris as a farewell song to visitors under its original title "Haere Ra." The English words were written by Dorothy Stewart, who also gave the song its new title. It was first recorded by Gracie Fields in Britain, but the Crosby version really had no competition. In fact it not only reached Number 2 on the charts and stayed there for 23 weeks, but it also sold a million copies of sheet music.

18

GALWAY BAY (1949)

This loveliest of ballads was written in 1926, by Arthur B. Colahan, a prominent British neurological specialist, who got the idea for the song while shooting snipe in Ireland that year and watching the local people digging 'praties.' Bing recorded the song on November 27, 1947, and his voice was in great shape. His 18th gold single still remains one of his finest performances. Ironically the doctor was not impressed with the song's amazing success and preferred to dedicate himself to his medical work rather than composing songs. He never had another hit.

19

DEAR HEARTS AND GENTLE PEOPLE (1949)

"Dear Hearts and Gentle People" (now more associated with Dinah Shore) was written by two of the most talented men ever to put a lyric or a note on paper: Bob Hilliard and Sammy Fain. Bob was born on January 28, 1918, in New York City, where he began his career writing for Broadway. His hit songs include "Bouquet of Roses," "Careless Hands," "My Little Corner of The World," "Any Day Now," "Moonlight Gambler," "Be My Life's Companion," "Our Day Will Come" and "Somebody Bad Stole The Wedding Bell." Sammy Fain, also a native New Yorker, was born on June 17, 1902. Among his enormous output are "Wedding Bells Are Breaking Up That Old Gang of Mine," "You Brought a New Kind of Love to Me," "I'll Be Seeing You," "That Old Feeling," "Let a Smile Be Your Umbrella," "Secret Love" (Academy Award, 1953), "Love Is a Many Splendored Thing" (Academy Award, 1955) "A Certain Smile" and "A Very Precious Love." Bing's version, recorded on October 26, 1949, went to Number 2 and stayed on the charts for 19 weeks.

20

SAM'S SONG (1950)

Crosby teamed with his oldest son, Gary, then 17, for his 20th gold record, "Sam's Song," backed with Irving Berlin's "Play a Simple Melody," from 1914's *Watch Your Step*. "Sam's Song" was written by Jack Elliott (lyrics) and Lew Quadling (music). Elliott was born in Gowanda, New York, on May 7, 1914 and began as a singer in Vaudeville. His other credits include "It's So Nice to Have a Man Around the House," "In The Wee Small Hours of the Morning," and "Sugar Coated Lies." Pianist Quadling was born on June 7, 1908, in Cedarville, N.J. Among his other songs are "Careless," "A Million Dreams Ago," "Sugar Sweet," "I'm at The End of My Dream" and "I Do, Do You?" Recorded June 23, 1950.

21

TRUE LOVE (1956)

Bing's last gold record was a duet with Grace Kelly taken from the soundtrack of his 52nd film, *High Society*, in which Crosby starred with Grace Kelly and Frank Sinatra. It was a remake of Philip Barry's 1940's *The Philadelphia Story*, which featured Cary Grant, Katherine Hepburn and James Stewart. "True Love" was recorded on February 22, 1956 in Hollywood, and got as high as Number 4 on the national charts where it stayed for an incredible 31 weeks. "True Love" was from the pen of Cole Porter, who also wrote "Now You Has Jazz," "Mind if I Make Love to You," "Well, Did You Evah?," "You're Sensational," "Little One," "I Love You, Samantha" and of course, the title song for that 1956 MGM movie.

1888-1989

There's No Business Like Show Business

Words and Music by
IRVING BERLIN

Brightly

Voice

Piano



White Christmas

Words and Music by
IRVING BERLIN

Slowly with expression

VOICE and lib.

The sun is shin - ing, the grass is green, The or - ange and palm
away. There's nev - er been such a day in Bev - er - ly Hills, L. A.
But it's De - cem - ber, the teen - ty fourth.
And I am long - ing to be up North.

*) Symbols for Guitar, Chords for Piano and Organ

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Irving Berlin

FROM AN ARTICLE BY
ALLAN WALLACH

He is always with us on the holidays. Ever since we can remember, it seems, his "White Christmas" has been warming us in the winter's chill, and his "Easter Parade" has been putting a little more spring into springtime.

Our gatherings are solemnized by the unofficial anthem he gave us, "God Bless America." Show business has its own anthem, a cheerful recognition that it's the business there's no business like. Not even a beauty contest seems official unless the contestants are parading to "A Pretty Girl Is Like a Melody."

Far more important than all these celebrations and public occasions is the way his songs color and at times even deepen our private moments. Our skies are bluer when we hear "Blue Skies," sunnier with "I Got the Sun in the Morning." Sorrow and separation find expression in "What'll I Do?" and "All Alone."

As for romance, it's never more romantic than when accompanied by the strains of "Always" or "Cheek to Cheek" or "How Deep Is the Ocean?" or...well, the list goes on and on.

Irving Berlin, who died in his sleep Sept. 22 at age 101, has been part of our lives for so many years that few of us can remember a time when we didn't move to the rhythms he created on his one-key trick piano, when we didn't find ourselves discovering how aptly his uncomplicated lyrics encapsulated our own emotions.

Such other songwriters of his era as Cole Porter, the Gershwins, and Rodgers and Hart have left us songs that were far more intricate and clever.



Irving Berlin at the piano where he composed "White Christmas"



But Berlin's strength was his simplicity and directness. The greatest of his hundreds of published songs are so perfectly realized, they seem not so much to have been written as grown in the American soil.

For George Gershwin, Berlin was "America's Franz Schubert." Perhaps the ultimate accolade was Porter's; he incorporated his tribute in--where else?--a song lyric. "You're the top/You're a Berlin ballad," he wrote, putting his friend right up there with the Colosseum, the Mona Lisa's smile and cellophane.

Long before these and similar accolades from others, George M. Cohan observed that Berlin "writes a song with a good lyric, a lyric that rhymes, good music, music you don't have to dress up to listen to, but it is good music."

Berlin's breakthrough was the 1912 "When I Lost You," written after his first wife, Dorothy Goetz, died shortly after their honeymoon. Although his later output contained its share of kitschy novelties and light-hearted numbers, the public's embrace of his most heartfelt song turned him toward the simple verities and feelings that made the best of his work indelible.

It was said that some of his most popular torch songs of the 1920s grew out of his sadness at being kept apart from Ellin Mackay by her multi-millionaire father. Berlin scoffed at the report.

"The idea is ridiculous. Just because a man writes sob ballads, he is not writing from his own experiences...The real reason is that right now the public would rather buy tears than smiles," he said.

Whatever the impetus behind them, "All Alone," "What'll I Do?" and "Remember" are among his loveliest songs. And they're matched by "Always,"--his enduring wedding present to his new bride.

His ability to come up with a hit on demand--usually during middle-of-the-night bursts of inspiration and perspiration--was legendary. Solving

an "Annie Get Your Gun" trouble spot, he phoned 15 minutes after leaving an unproductive brainstorming conference and sang the first chorus of "Anything You Can Do I Can Do Better."

EDITOR'S NOTE: Mr. Wallach's complete article originally appeared in "Newsday" and was reprinted in "The Milwaukee Journal" and other newspapers.

This article was furnished to us by Greg Van Beek.

BIGGEST SELLING RECORD
THE GREATEST SELLER OF ANY
RECORD TO DATE IS "WHITE
CHRISTMAS" BY IRVING BERLIN
AS RECORDED BY BING CROSBY
ON MAY 29, 1942. IT WAS
ANNOUNCED ON CHRISTMAS
EVE 1987 THAT NORTH
AMERICAN SALES ALONE
REACHED 170,884,207 COPIES
IN ALL VERSIONS BY JUNE 30,
1987.

*From an "According to Guinness"
column, courtesy of Frank Whittaker*

IRVING BERLIN SONGS

RECORDED BY

BING CROSBY

(COMPILED BY YOUR EDITOR)

ABRAHAM (1942) (From "Holiday Inn")
ALEXANDER'S RAGTIME BAND (1938 & 1947)
ALL ALONE (1962-unissued, 1965)
ALL BY MYSELF (1946) (From "Blue Skies")
ALL OF MY LIFE (1945)
ALWAYS (1962-unissued, 1965) (From "Blue Skies.")
ANGELS OF MERCY (1942)
ANYTHING YOU CAN DO (1947)
BE CAREFUL, IT'S MY HEART (1942) (From "Holiday Inn")
THE BEST THING FOR YOU (1950)
BLUE SKIES (1946, 1954, 1976) (From "Blue Skies" and "White Christmas")
CALL OF THE SOUTH (1953)
CHANGE PARTNERS (1975)
CHEEK TO CHEEK (1956)
COQUETTE (1929)
COUNT YOUR BLESSINGS INSTEAD OF SHEEP (1954) (From "White Christmas")
A COUPLE OF SONG AND DANCE MEN (1946, 1975) (From "Blue Skies")
EASTER PARADE (1942) (From "Holiday Inn")
EVERYBODY STEP (1946) (From "Blue Skies")
A FELLA WITH AN UMBRELLA (1947)

THE FREEDOM TRAIN (1947)
GEE, I WISH I WAS BACK IN THE ARMY (1954) (From "White Christmas")
GETTING NOWHERE (1946) (From "Blue Skies")
GOD BLESS AMERICA (1939)
HAPPY HOLIDAY (1942, 1955) (From "Holiday Inn")
HEAT WAVE (1956, 1975) (From "White Christmas")
HOW DEEP IS THE OCEAN? (1932) (From "Blue Skies")
I'D RATHER SEE A MINSTREL SHOW (1954) (From "White Christmas")
I'LL CAPTURE YOUR HEART (1942) (From "Holiday Inn")
I'LL SEE YOU IN C.U.B.A. (1946) (From "Blue Skies")
I'M PLAYING WITH FIRE (1933)
ISN'T THIS A LOVELY DAY TO BE CAUGHT IN THE RAIN? (1965)
I'VE GOT MY CAPTAIN WORKING FOR ME NOW (1946) (From "Blue Skies")
I'VE GOT PLENTY TO BE THANKFUL FOR (1942) (From "Holiday Inn")
LAZY (1942) (From "Holiday Inn")
LET'S START THE NEW YEAR RIGHT (1942) (From "Holiday Inn")
THE LITTLE THINGS IN LIFE (1930) (From "Blue Skies")
MANDY (1954) (From "White Christmas")
MARIE (1968)
MARRYING FOR LOVE (1950)
NOW IT CAN BE TOLD (1938)
THE OLD MAN (1954) (From "White Christmas")
OOH! MAYBE IT'S YOU (1927)
PLAY A SIMPLE MELODY (1950, 1976)
A PRETTY GIRL IS LIKE A MELODY (1962-unissued)
PUTTIN' ON THE RITZ (1968)
REMEMBER (1962-unissued, 1968)
SAY IT ISN'T SO (1968)
SAY IT WITH MUSIC (1962-unissued)
SERENADE TO AN OLD-FASHIONED GIRL (1946) (From "Blue Skies")
SNOW (1954) (From "White Christmas")
SOFT LIGHTS AND SWEET MUSIC (1932)
SOME SUNNY DAY (1957, 1975)
THE SONG IS ENDED (1968)
SONG OF FREEDOM (1942) (From "Holiday Inn")
SUNSHINE (1928)
THERE'S NO BUSINESS LIKE SHOW BUSINESS (1947)
THEY SAY IT'S WONDERFUL (1946)
THIS IS A GREAT COUNTRY (1964)
WAITING AT THE END OF THE ROAD (1929)
WHAT CAN YOU DO WITH A GENERAL? (1954) (From "White Christmas")
WHAT'LL I DO? (1962-unissued), 1968)
WHEN I LEAVE THE WORLD BEHIND (1976)
WHEN I LOST YOU (1940)
WHITE CHRISTMAS (1942, 1947, 1954, 1955, 1976-unissued) (From "Holiday Inn" and "White Christmas")
YOU KEEP COMING BACK LIKE A SONG (1946) (From "Blue Skies")

BINGING AROUND

BY PETE
CAKANIC



I would like to remind members who have never been to the Bing Crosby Historical Society tributes for Bing to consider making a vacation out of a trip there.

The BCHS is *unique*. It is a library, a museum, a living testimonial to one of the world's greatest entertainers. What makes it unique is that it is open to the public, and students of popular music can do research here. All books about Bing are here, plus his 78s, tapes, LPs, video cassettes, memorabilia, etc. If I had known there was so much to see there I would have made a point of going there years ago.

The Society is at the foot of the Pantages Theatre, with blowup photos of Bing in the retail-like windows. It is more than just a fan club. It is an opportunity to showcase Bing to a younger audience.

Keep in mind that the 12th annual tribute to Bing will be held on April 27 and 28, and that it is a great place to do research and to play and copy what you don't have in your collection.

I've gone there twice now and had a wonderful time. I find Tacoma to be inexpensive if you stay out of the downtown motels. There is a nice Dutch treat get-together the night before the tribute. Then there is dinner and a dance. There was a really nice combo there last year, with a nice turnout.

The "Where the Blue of the Night" dinner arranged by Bob Lundberg was nice. Whenever I meet Bing fans I enjoy myself whether over coffee, a beer, or dinner.

In an issue of *Newsweek* last spring, an article on black late night TV talk show host Arsenio Hall, the author noted that Hall was using the former dressing room at Paramount of "an American icon, Bing Crosby."

Bing is again called an "icon" in an article in the *New York Times* reviewing Fred Astaire's recordings. It was written by Will Friedwald and appeared in the June 11, 1989 issue.

Several months ago, sitting in a bar having a beer, I heard a sonorous voice very familiar to me say, "Hello, I'm

Father O'Malley." I glanced at the TV, and there was Bing tipping his hat in that street scene in Brooklyn in "Going My Way."

Then the newscaster said "Father O'Malley, made immortal by Bing Crosby's portrayal, died yesterday." He had a choir at St. Paul's in Chicago. The story was based on his efforts working with urchins. Only it was in Chicago instead of Brooklyn.

I'm a merchant seaman and get around quite a bit. Last summer while in the French Quarter of New Orleans I was just wandering around, and as I passed a gift shop the strains of "Too late, too late--ya-dee-da-da-da" flooded my ears. I stopped, trying to figure out where it was coming from. Undeniably it was Bing. I played that record a thousand times when my first teenage crush failed. Investigating, I went inside the store from where it seemed to emanate. The loudspeaker is hidden in the palm plant outside. "I like all early-thirties music, play mostly Bing," the owner said. He was not a collector, so I allowed him to copy several cassettes of my favorite early Bing that I always carry when driving. I check on the shop whenever I hit the Quarter. He does play the tapes I gave him, since I remember the sequence. It is a good feeling to stand outside anonymously, sharing Bing with the world.

Q--I have an unused mousetrap in mint condition that was endorsed by Bing Crosby and manufactured by the Crosby Research Foundation and the Gerity Michigan Corp. of Adrian, Mich. The box has a picture of Crosby as a young man and is marked with the name "Trip-Trap" and "It's the Better Built Mousetrap, along with the patent number and the design number and its original 39-cent price. How can I find out its current value, and where can I locate an interested buyer?

A--Bob Landry collects Bing Crosby memorabilia; he can be contacted at 898-1289. Or write to Club Crosby (the Bing Crosby collectors club), President Mark Scrimger, Box 3849, Kirkwood, MO. 63122; annual membership and twice-yearly publication are \$10.00. From Anita Gold's "Collectibles" column in the October 15, 1989 issue of the CHICAGO TRIBUNE.

Unequalled

STARRING

In the history of Tin Pan Alley, the legendary hub of musical creativity that gave this country some of its most memorable popular songs, the names of two artists come up time and time again — Fred Astaire and Bing Crosby.

In the '30s and '40s, songwriters liked Rodgers and Hart, Irving Berlin, Jerome Kern, Cole Porter and the Gershwins happily churned out vast quantities of tunes that quickly became standards. Fred Astaire and Bing Crosby, more than anyone else, contributed to making those tunes more popular, more memorable and more lasting through the rapidly developing media of radio and film.

In their careers, Astaire and Crosby shared many likenesses. They both demonstrated a charm and ease that made them endearing to their contemporaries, even though they never professed to be in the same league as the more visible screen seducers of the era like Clark Gable, Errol Flynn or Tyrone Power; both enjoyed long-lasting professional relationships with partners with whom they became closely identified — Astaire with Ginger Rogers, Crosby with Bob Hope; and, more than anything else, both were responsible for creating an unusual amount of hit songs that were composed specifically for them by the most celebrated tunesmiths of the time.

Fred Astaire, a dancer who sang, is best remembered for his casual nonchalance and ease of movement, along with the "top hat, white tie and tails" that became his trademark in some of the best screen musicals of the 1930s. A stickler for precision, he insisted that "the only way I know how to get a good show is to practice, sweat, rehearse and worry." The perfection we so admire today in his dancing was the result of a grueling regimen that left partners exhausted, but which he insisted was necessary to achieve the seeming effortlessness of movement for which he became justifiably famous.

Astaire was hardly one of those overnight sensations who suddenly finds a star pinned to the door of his dressing room in the romantic tradition of the theater. By the time he made

his Broadway debut in 1917, he had already spent many years working his way through the hard school of vaudeville in which he started as a child.

Born Fred Austerlitz on May 10, 1899, in Omaha, Nebraska, the second child of a stagestruck Austrian immigrant, young Fred was only five years old when he was first dragged to dancing school by his sister Adele, age six and a half. Five years and many hours of practice later, the siblings made their first public appearance together in a Paterson, N.J. vaudeville house. In 1911, they were the star attraction at Proctor's Fifth Ave. Theater, the scene of their New York debut.

Following several years of touring in the U.S. and Canada, the Astaires returned to New York in 1917 to appear in a Broadway revue, "Over the Top." From that moment on, they were seen regularly on Broadway in vehicles like "The Passing Show of 1918" (in which a critic singled out Fred as "an agile youth, and apparently boneless"), "Apple Blossoms," "For Goodness' Sake," which had several songs by the young creative team of George and Ira Gershwin, and "The Bunch and Judy."

In 1923, Fred and Adele Astaire went to London for a repeat performance of "For Goodness' Sake," which had been retitled "Stop Flirting." When they returned to New York, it was to star in the Gershwins' "Lady, Be Good!," which was followed by a succession of hit musical shows, among them "Funny Face" and "The Band Wagon." Then Adele announced that she would retire from show business to marry a British aristocrat, Lord Cavendish.

So securely established was the team of Fred and Adele Astaire that there was some doubt about the future of Fred's career without his sister. Those doubts proved unfounded.

Hollywood had summoned the song-and-dance man, and when he arrived in the film capital in 1933, it was to appear as himself in "Dancing Lady," in which his partner was Joan Crawford. This was followed the same year by "Flying Down to Rio," in which he was teamed with another attractive newcomer, Ginger Rogers. Even though they had secondary roles, their performance of Vincent Youmans' "The Carioca" ignited the screen to such extent that film musicals were never quite the same after that.

Together, Astaire and Rogers appeared in 11 films, among them "The Gay Divorcee," in 1934; "Roberta" and "Top Hat," in 1935; "Follow the Fleet," in 1936; "Swing Time" and "Shall We Dance," in 1937; "Carefree," in 1938; and "The Story of Vernon and Irene Castle," in 1939. The music they danced to was written by the cream of the popular music world composers, including Irving Berlin, the Gershwins, Jerome Kern and Cole Porter.

From the July 1989 issue of Tower Records' PULSE. Reprinted by permission. Article provided by Errol Q. Bond, Sr. and Ernie Sutkowski.

Style

The Grace of a Bygone Era Resurrected on Compact Disc

BY DIDIER C. DEUTSCH

FRED ASTAIRE & BING CROSBY

The only film Astaire made without Rogers during that period was "Damsel in Distress," in 1937, in which his partner was Joan Fontaine. He and Ginger Rogers were reunited in 1948 for the film, "The Barkleys of Broadway."

"For all the lushness of his films, often in settings of splendor and champagne, Mr. Astaire projected a down-to-earth personality, that of a good-hearted fellow whose effortless steps, even at their most dazzling, matched his casual demeanor," wrote Richard F. Shepard in *The New York Times* in an assessment of the dancer's career. "His dance numbers fit neatly within the bounds of a movie screen, but they gave the illusion of being boundless, without regard for the laws of gravity or the limitations of a set."

Following the breakup of his partnership with Ms. Rogers, Astaire embarked on a solo career in which his costars were some of the screen's most eligible partners — Eleanor Powell in "Broadway Melody of 1940," Paulette Goddard in "Second Chorus," and Rita Hayworth in "You'll Never Get Rich," among them.

In 1942, he appeared in one of the biggest musical hits that year, "Holiday Inn," in which his costar was Bing Crosby. The film is best remembered not so much for the fact that it marked the first time both were seen together (they were reunited four years later in "Blue Skies"), but for Crosby's introduction of one of his all-time hits, Irving Berlin's "White Christmas."

Shortly after making the blockbuster "Blue Skies," Astaire announced his retirement, saying that he preferred to end his career on a high note. A couple of years later, however, he was persuaded to come back, and thus started another phase of his illustrious career, even more successful than the previous one, during which he starred in some of the best screen musicals of the '50s and '60s — "Easter Parade," "The Band Wagon," "Silk Stockings," "Daddy Long Legs," "Funny Face," "Finian's Rainbow," in which his costars included Judy Garland, Ann Miller, Cyd Charisse, Leslie Caron, Audrey Hepburn and Petula Clark.

In his later years, he also turned to more dramatic roles but donned his dancing shoes again to appear with Gene Kelly in the anthology, "That's Entertainment, Part 2." He died on June 22, 1987.

Even though he is mostly thought of as a dancer, in the stage shows and in the films in which he starred, Fred Astaire introduced an incredible number of popular tunes, many of which are indelibly associated with him — "They All Laughed," "They Can't Take That Away From Me," "Night and Day," "Let's Call the Whole Thing Off," "Top Hat, White Tie and Tails," "Cheek to Cheek," "A Fine Romance," among them.

This last point is magnificently underscored in a superb new collection, starring Fred Astaire, the latest in the "Columbia Years" series of reissue packages but also includes sets by Bing Crosby, Frank Sinatra, Miles Davis and Sarah Vaughan. According to Joel Whitburn's authoritative book "Pop Memories 1890-1954," more than two-thirds of the 36 songs contained in this collection, which surveys the years 1935-40, charted, including seven which hit #1 and 30 more that lodged in the top 10.

"He was not just a great dancer," Irving Berlin once remarked, "he was a great singer of songs. He was as good as any of them — as Jolson or Crosby or Sinatra. He was just as good a singer as he was a dancer — not necessarily because of his voice but by his conception of projecting a song."

If Fred Astaire was a dancer who sang, Bing Crosby was a singer who acted, although he always claimed that his acting amounted to little else than being his own self. Indeed, in his early films, his screen image always seemed like an exact replica of his off-screen persona: almost invariably, he was cast as an easygoing crooner, in love with a young damsel, who spent the greater portion of his time trying to melt down her resistance to his amorous advances by singing to her some of the best love songs of the era, many of which were composed specifically for him.

At first, nothing seemed to predispose the young man to becoming a heartthrob. He was born Harry Lillis Crosby, Jr., on May 2, 1904,* in Tacoma, Washington. Soon after his birth, the family moved to Spokane where Crosby grew up, attended school and early on acquired the nickname, "Bing."

While in school, he worked as a ranch hand, a lumberjack, a janitor and a newspaper carrier to

*Should read May 3, 1903--W.M.

earn extra money, until he discovered that he enjoyed singing before a live audience.

Early on, he teamed up with a schoolboy friend of his, Al Rinker, who played piano. The duo began to make a name for itself, so much so that Paul Whiteman, the King of Jazz, heard of them and hired them to play with his band. A third member, Harry Barris, a bass player, was eventually added, thus giving birth to the Rhythm Boys. Whiteman began to feature them regularly in the band, and even gave them a spotlight in his first major film, appropriately titled "The King of Jazz."

Soon, however, the Rhythm Boys became known not only for their vocal abilities but also for their uncontrolled ad-libbing and fooling around during supposedly serious performances. The boys' antics, coupled with their habit of disappearing for days without leaving word of their whereabouts, became a constant strain on their relationship with Whiteman. He was only too happy to see them leave to join Gus Arnheim, another stellar band of the period.

Eventually, the act broke up in 1931. While his former partners decided to leave show business altogether, Crosby pushed forward as a solo act, and consolidated his reputation on radio as well as in person, notably during a long and successful engagement at the Paramount Theatre in New York.

Jhrust in the public eye, it was only a matter of time before Hollywood took an interest in him, and the following year Crosby was starring in his first major screen vehicle, "The Big Broadcast." In retrospect, the first phase of his film career, which lasted through 1938, doesn't hold too well by contemporary standards. Invariably, Bing was cast as a boyish crooner who didn't seem to take much of anything seriously, and who always managed to break down a young lady's defenses with a smile and a song. It was, however, an image that brought him a loyal following, even though dramatically speaking these films are quite simplistic in tone.

In 1939, Crosby signed with Paramount, and for the next 10 years enjoyed a sensational film career which included such memorable films as "Rhythm on the River," "Birth of the Blues," "Holiday Inn," "Going My Way," "The Bells of St. Mary's," "Blue Skies," "The Emperor Waltz" and "A Connecticut Yankee," in which he demonstrated an increasing ability to portray characters with deeper insights than ever before, in plots that made more dramatic sense than his earlier efforts.

This phase of his career was also marked by the famous "Road" pictures, in which he found himself teamed with Bob Hope. The first in the series, "Road to Singapore," a modestly produced, amusing little ditty, was so successful that it spawned no less than five sequels between 1940 and 1952, each wilder than the previous one, with basically the same plotline that found Crosby and Hope as a pair of down-on-their-luck song-and-dance men, lost on some subcontinent and involved in diff-hanging adventures to save their love interest, Dorothy Lamour. The "Road" pictures are prime examples of Hollywood at its most delirious, with Crosby and Hope allowed to "wing it" as they went along, playing it by ear rather than by the script, and getting along famously in the process, sometimes at the expense of Paramount.

In these and the other films he did for the studio, Crosby was cast as an easygoing free spirit who

despises work, an image with which wartime audiences, tired of the problems of everyday life, could readily identify. In his book, "The Films of Bing Crosby," author Robert Bookbinder writes, "Nothing could relax a battle-fatigued wartime audience more than stretching out in a movie theatre for 90 carefree minutes to watch the easy-going Bing casually thumb his nose at society's ludicrous stuffiness and warble a collection of Burke-Van Heusen tunes that usually fit in beautifully with the Crosby charisma."

The list of tunes Crosby introduced in his films, and subsequently turned into hits on records and radio, is almost as phenomenal as the ones created by Fred Astaire in his own films. Among the most celebrated are "June in January" (from "Here Is My Heart"), "Soon" (from "Mississippi"), "Pennies From Heaven," "Too Marvelous for Words" (from "Ready, Willing and Able"), "The Moon Got in My Eyes" (from "Double or Nothing"), "Remember Me" (from "Mr. Dodd Takes the Air"), "I've Got a Pocketful of Dreams" (from "Sing, You Sinners"), "You Must Have Been a Beautiful Baby" (from "Hard to Get"), "Only Forever" (from "Rhythm on the River") and "Moonlight Becomes You" (from "Road to Morocco").

All the while, of course, Crosby also recorded a significant number of songs that furthered his popularity and made him the most celebrated singer of his era. His single, most impressive achievement during that time, however, was "White Christmas." This song became one of the most popular tunes in the history of Tin Pan Alley, and subsequently became the title tune of one of Crosby's last efforts for Paramount.

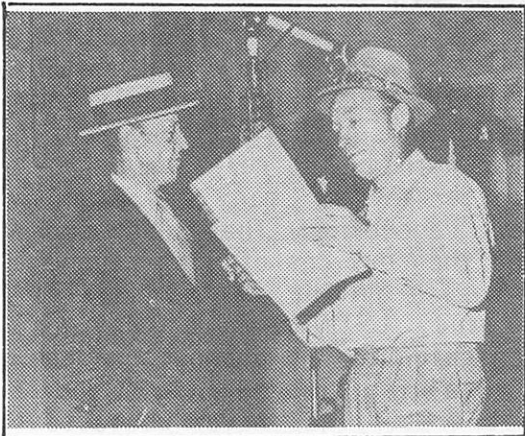
By then, the Crosby screen image had acquired a new veneer, thanks primarily to the dramatic roles he played in films like "The Country Girl," in which he portrayed an alcoholic actor, and for which he received an Academy Award nomination. He returned to lightweight musical comedy fare in "High Society," in which he costarred with Frank Sinatra and Grace Kelly, and in which he introduced yet another hit song, "True Love."

In later years, Crosby continued to appear sporadically in films in which his talents as comedian and as singer were often used to best effect, notably in "Say One For Me," "The Road to Hong Kong," in which he was reunited with Bob Hope and Dorothy Lamour, and "Robin and the Seven Hoods," with Frank Sinatra. His last screen role was as the tragicomic Doc Boone in a remake of "Stagecoach," starring Ann-Margaret.

Increasingly, too, Crosby dedicated himself to television, a medium that had adopted him and in which he found a ready-made audience for the many facets of his artistic expression. In 1971, he appeared in an enormously effective horror film, "Dr. Cook's Garden," in which, for the first time, he played a villain. Another highlight of this phase of his career was "Bing Crosby and Fred Astaire: A Couple of Song-and-Dance Men," a special in which the two performers were seen in clips from "Holiday Inn" and "Blue Skies" and in which they recreated their duet from that last picture.

Fittingly enough for someone who all his life had projected the very image of casual insouciance, Crosby died of a heart attack in 1977, while playing golf in Spain. He not only left the image of an easygoing man whose effortless charm was an endearing characteristic; he also is remembered by his many fans and admirers as an artist whose

casual air and a seemingly throwaway approach were elements of a talent that bordered on genius, simply because everything he did appeared so effortlessly natural, as though he were just having a good time, and sharing it with his audience in an act of delightful complicity.



*Bing Crosby and
Fred Astaire at
a recording
session*



ASTAIRE & CROSBY ON CD

The CD boom has been particularly kind to Fred Astaire, represented in the catalog by many titles that basically cover the full spectrum of his career.

Several compilations offer some of his early creations, most notably the songs he performed in the RKO films. One of the most interesting CDs among those is *Shall We Dance* (BBC CD 665), prepared by archivist Robert Parker in digital stereo, and containing such classics as "Fascinating Rhythm" (with solo accompaniment by George Gershwin), "Puttin' on the Ritz," "Night and Day," "No Strings," "Top Hat, White Tie and Tails," "Cheek to Cheek" and "A Fine Romance," among many others.

Some of the same songs can also be found in *Cheek to Cheek* (ProArte CDD 431), which also includes selections from "The Bandwagon," recorded at 33½ r.p.m. by RCA (in 1931!); and in *Fred Astaire Crazy Feet* (ASV CD AJA 5021 R), in which can also be found songs from "Funny Face," "Stop Flirting," "The Gay Divorcee" and "Lady Be Good," not to be found anywhere else. It should be noted, however, that the sound quality in both these titles comes somewhat below that of the BBC release.

The MGM period of Astaire's career is summarily surveyed in *Best of Fred Astaire* (MCA MCAD-31175), a 10-selection CD which includes tracks from "Easter Parade," "The Bandwagon" and "Silk Stockings," in a recording marred by remarkably poor sonics.

Few complete soundtracks have been issued on CD yet, though JVC in Japan has released *The Bandwagon* (VDP-5068) as well as the two *That's Entertainment* discs (VDP-901/2 and VDP-5173) which contain many selections performed by Astaire. In this country, the only full soundtrack of an Astaire film that is available is *Funny Face* (DRG CDS 15001), in which he starred with Audrey Hepburn and Kay Thompson.

Studio recordings are also sadly lacking in the compact disc format, though collectors should definitely look for *Fred Astaire Sings* (MCA MCAD-1552), in which he does 10 tunes accompanied by Pete King and his orchestra; and particularly *Astaireable Fred* (DRG CDMRS 911), which contains

selections from the soundtracks of three TV specials, "An Evening with Fred Astaire," "Another Evening with Fred Astaire" and "Astaire Time," from the 1960s, in what is one of the best collections available on CD.

Astaire can also be heard with Bing Crosby in selections from Irving Berlin's *Holiday Inn* (MCA MCAD-25205). Like most reissues on the label, however, the less-than-acceptable sonic quality distracts from the pleasure one might have listening to this album.

MCA, incidentally, has failed so far to take advantage of the fact that many of the recordings made by Crosby during his career were for Decca (MCA's predecessor), with which he was under exclusive contract for many years. Some of the best sides ever recorded by the singer still lay dormant in the vaults and await reissue.

The early part of Crosby's career, on the other hand, is very well documented, most notably in a superb three-CD set from Columbia, *Bing Crosby: The Crooner, The Columbia Years 1928-1934* (C3K 44229), which contains more than 60 selections, including many available here for the first time. Carefully remastered, these sides present Crosby in his formative years, first as a member of the Rhythm Boys, then as a blossoming solo performer.

Other recordings from that era can also be found on yet another Robert Parker production for BBC, *Bing Crosby, 1927-1934* (BBC CD 648); and on *Pennies from Heaven* (ProArte CDD 432), in which the duplications are fortunately kept to a minimum.

Finally, collectors are advised to look for three CDs issued by Silver Eagle that were apparently recorded between 1953 and 1957. Produced under license from Bing Crosby Enterprises, these CDs come with the seal of authenticity and present the crooner, supported by the Buddy Cole Trio and by Pete Moore and his orchestra, in what amounts to an overview of his whole career. Released in 1987, on the 10th anniversary of his death, the CDs (SED-10633) are individually titled *Bing Sings All About Love*, *Bing Swings Straight Down the Middle* and *From Broadway to Hollywood*, and contain 73 selections, all available here for the first time.

*Marjorie Reynolds, Fred
Astaire and
Bing Crosby in
a scene from
Irving Berlin's
"Holiday Inn"*



An Open Letter To MCA

By Ernest H. Sutkowski

Mr. Andy McKaie
MCA Records
70 Universal City Plaza
University City, CA 91608

Dear Andy:

You may have seen the article in the July 1989 issue of "Pulse" by Didier Deutsch, "Unequaled Style Starring Fred Astaire and Bing Crosby." It is a wonderful piece illustrating the need to capitalize on the vast catalog of Bing Crosby masters in the MCA vaults. Also enclosed is a photocopy of a July 5 note that I received from Didier crediting me with "the inspiration for this article." While it is nice to receive recognition, it is for Bing's torch to be kept burning that is most important to we Crosby enthusiasts.

Having been involved in the world of business, modestly successfully, for nearly 30 years, there never has been a year gone by without having to promote, market and sell harder than the previous year in order to sustain the business and, hopefully, for profits to grow. I don't profess to know the recording business other than to realize that EVERY business, if it truly wishes to grow, must exploit what it has to offer the public. To simply assume that all record purchasers are under 30 years of age is to ignore the real wealth of the public marketplace. You folks are sitting on a gold mine, the majority of Crosby recordings. However, even gold mines must be developed, worked, and re-worked. Maybe you will only discover silver. But you don't have to be concerned with studio time as all the recordings have been completed awaiting proper promotion after reissue on compact disc. No cost for musicians, advances to the artist, the building of a name from "scratch" and the whole host of other obvious lack of costs and expenses.

It would make much sense to watch the successes of other organizations, i.e. Pickwick in the U.K., to see what I mean. By the way, in less than a year
32 they have released two Bing Crosby c.d.s

with 16 and 15 tracks respectively and I have heard that a third is due soon. In the interim they also released a two-pack cassette set of many of Bing's lesser known recordings. They have wisely enlisted the services of Bing plugger and fan, Leslie Gaylor of the Isle of Wight, England, to make sure they get compilation guidance and promotion among the Bing Crosby fan club magazines. Leslie does it gratis, has never requested any payment, in the interest of getting Bing's recordings reissued on compact disc. Obviously, we have a much larger marketplace here in the U. S. There are many Crosby Club "honchos" here in the United States who would be willing to assist you with their expertise. And they would be ecstatic for MCA to make loads of money selling Bing's recordings.

Well, I hope that Didier's inspiration is infectious enough for you to suggest to the proper movers at MCA that they dust off the old gold and/or silver mines and rediscover that the strains are alive and well and simply waiting to be re-developed and re-worked.

Incidentally, maybe not so casually, my organization sponsors three 30-minute programs of Bing Crosby recordings each week over radio station WRTN 93.5 FM, New Rochelle, New York. We also "plug" Bing Crosby compact discs including the MCA c.d.s. Thus far we have aired over 1500 different Bing recordings and expect to continue through his entire commercial output and beyond. As you can readily see, Andy, we have not been concerned about plugging MCA's products as long as it is in Bing's best interest and is enjoyable to the listeners. We have no idea how it may effect sales as that would be impossible for us to track, nor would we want to do so even if it were possible.

Thank you for your kind attention to this letter--I am hoping you had the patience to get this far.

Best wishes for continued success.

Very truly yours,
Ernest H. Sutkowski



MCA's Reply

July 17, 1989

Mr. Ernest H. Sutkowski
20 Baldwin Rd.
Saddle River, NJ 07458

Dear Ernest:

Thank you for the letter. But neither your note nor Didier Deutsch's questionable story (he made it seem like we only had one Bing CD out) will deter us from our appointed rounds. That is, we have five Bing Crosby CDs out and a sixth on the way - "Blue Skies" (from "Bing's Hollywood" series) - in the fall.

I don't know what will be next for Bing on CD - probably "Pennies From Heaven" but I'm not sure. However, we will continue to reissue his work, I can assure you of that. If you have any ideas for "Rarities" collections, you are welcome to submit them, and sometime down the line I'm sure we will be looking at some sort of larger Bing Crosby/Decca compilation. When, I can't say, but probably not in the next year.

Sincerely yours,

Andy McKaie
Director, A&R
Special Markets & Products

AM:bsk

70 Universal City Plaza • Universal City, California 91608 • (818) 777-4000

CLUB CROSBY MEMBERS: WHAT ARE YOUR CHOICES FOR A BING "RARITIES COLLECTION"?

You are invited to submit your choices for an MCA CD collection of rare Bing material. Send your choices (no more than 10) to the editor of BINGANG. These will be tabulated and sent on to Ernest Sutkowski, who will make the final selection. All titles must be from Bing's Decca and Brunswick recordings (March-November 1931 masters only for Brunswick). They should not be currently available on other CD's or eligible for issue in the "Hollywood" series. You may include rehearsal, unissued, or fluffed takes, as long as these recordings are owned or controlled by MCA. Let's show MCA that we're interested!

Accidents Will Happen...

Several members wrote in with questions and comments concerning a couple of items presented in our last issue. As we aim to please, here are some explanations for these items. Firstly, I absentmindedly added the Duke Ellington Orchestra recording of "Three Little Words" to the Gus Arnheim listing which was part of my Cocoanut Grove article. It got missed in the proofreading. Please delete. Secondly, the mayonnaise jar lid from the Crosby Cupboard article has now been identified as actually being from a much smaller jar of Kraft cheese spread. It is reproduced here full size. Lastly, someone suggested we print all the pages of the letters we feature in our Crosby Correspondence articles so the membership can read and enjoy all of Bing's thoughts and comments. Reproduced here are the two second pages that were covered up in the last issue. Hope this clarifies and clears up any concerns. Please keep those cards and letters coming in.

--M. S.

BING'S ARNHEIM RECORDINGS

1930

26 Aug. Three little words
29 Oct. Fool me some more
29 Oct. It must be true
20 Nov. Them there eyes
20 Nov. The little things in life

1931

19 Jan. I surrender, dear
2 Mar. Thanks to you
2 Mar. One more time
2 Mar. Wrap your troubles in dreams
2 Mar. Just a gigolo
1 May Ho hum!
1 May I'm gonna get you

Ellington, not Arnheim



I know the promotion has been apathetic on Decca's part, but I really feel candidly that the fault is not entirely theirs. I don't think the records that I make are as good as the ones I used to - I just don't sing that good any more, and there are so many new fellows coming up who really sing well and who are keen about recording anything they can get hold of, they're on the ground and they're in touch. That's about the best explanation I can give of the situation.

Will be pleased to hear from you again when you have time.

As ever,

Bing Crosby
Bing Crosby

BC:lm

future, I'm going to see if I can capture a little of that same atmosphere.

Of course, I sing in a different key now - considerably lower. And I can't hit the notes I used to. It's a wise singer who realizes that and doesn't strive to sing in the keys that he could formerly handle when his vocal instrument was a little less worn and torn!

Anyway, what I'm trying to say is that I do appreciate the tapes and I'm sorry I didn't answer about the other tapes, but as far as I can tell, I never received them. I don't know where they went.

Lots of mail has been lost in the last 18 months - either from other people or mail that I've sent out. I really become rather awkward - puts both of us in a bad spot because people don't know whether their mail, their messages, their material, has been received or not.

But I did get these tapes. I listened to them, and as I said before, I liked them and I congratulate you, and I'm grateful!

Very truly yours,

Bing Crosby
Bing Crosby

BC:lm

Mr. Bob Cowley
WSPD Radio
125 South Superior Street
Toledo, Ohio 43602

Top: Letter to Gordon Atkinson-12/13/54
Bottom: Letter to Bob Cowley-4/7/76

When Eddie Lang plunks his guitar and Bing Crosby begins his rhapsodizing about "the blue ovver eyes" and "the gold ovver hair," all the brunettes sigh and reach for a bleach



Oh, for the life of a crooner! Nothing to do, says Bing, but get up at seven in the morning, to bed by twelve, with song recordings, stage shows and a couple of broadcasts in between

"I Surrender, Dear"

IT'S almost time. The hour hand points to seven. The minute hand is creeping slowly but surely, slowly but surely. There is an air of hushed expectancy in the house. A hush.

A tenseness. Dad looks up suddenly from his tapioca pudding to discover the table deserted. He sits alone. He and his shadow and his little dish of tapioca. Startled, he glances quickly around. Over the top of his glasses. Yes, there they are. Ma and the three girls and Mrs. Watkins from next door, who hasn't a radio. Sitting still and tense and quiet.

Now it's seven. The clock in the hall strikes the hour. A few mumbled words. Twenty. Count them. No more. No less. And then. A voice. A whistle. Something about the "Blue ovver eyes" and the "gold ovver hair." And then dad. "Good heavens, is that Crosby guy on the air again?"

It is. It's Bing.

And "We Surrender, Dear."

Bing's mother didn't raise her boy to be a crooner. When little Harry Crosby (nicknamed "Bingo" by the neighborhood kids, and later shortened to "Bing") went galloping on a broomstick up in Spokane, Washington, there were no crooners. Only bogey-mans. And mamas would have thought any "bogey-mans" living, sane and sensible compared with a grown man who stood nightly before a little round black thing, and, with no one near and for no reason that anyone could see with the naked eye, made funny noises about "surrendering, dear." It didn't make sense.

But learning to be a lawyer, there was some sense to that, they thought.

So the Crosbys sent "Bing" off to Gonzaga College to be one. The kind that stood before judges and argued like anything.

But, dear me, they should have known. When Bing would walk out on any *habeas corpus* proceedings to practice on the trap drums, they should have known. They should have been warned. And were.

So the Crosbys have been prepared for anything that followed. And it did follow. Bing organized a seven-piece orchestra and began playing for all the college dances. Having sung in the college glee club, he saw no reason why he shouldn't go on singing with his orchestra. And he did. So you see from innocent little acts like that, even great crooners are born.

A LOCAL theater manager heard Bing and his boys and booked them for a vaudeville tour. And all thoughts of law were forever forgotten.

Bing was on his way.

Whiteman (Paul the Great) heard Bing and his friend, Al Rinker, sing in Los Angeles, and lo and behold, with the addition of Harry Barris to the duet, the famous "rhythm boys" came into being. And went rhythming about the country with Paul and his band.

But when Whiteman came to Hollywood to make "King of Jazz," Bing liked Hollywood so well he stayed behind and tortured a microphone nightly at the Cocoanut Grove.

The fellow who could leap-frog over three notes to a note that wasn't in the

By Lois Shirley

(continued on next page) 35

song in the first place, that could slur three little notes together that hadn't even been on speaking terms before, that could stop in the middle of a word, gulp twice and catch up two lines later, was growing famous.

He made records, that begged sobbingly in many a famous star's dressing-room and many a family living-room for "Just One More Chance."

HE made movies for Mack Sennett that always ended by Bing proving he was really Bing by slowly fading out of the picture chirping about the "blue over eyes" (whistle, whistle, whistle) and "I surrender (gulp twice) dear."

And so he came to the Columbia Broadcasting and to thousands of homes.

A famous crooner. Or singer. Or whatsoever he may be.

And the feminine world thrilled and quivered, and wondered at the romantic idol whose husky voice promises so much "when the blue (whistle) ovthenight, meets (gulp) the gold ovtheday, da dum doodee doo."

While behind the cold little microphone stands a stocky blue-eyed boy of twenty-eight, who has to watch his diet and isn't concerned about his too-large ears. Who must remember to tell his wife about that early rehearsal and, gosh, do these shoes hurt his feet, and at the same time advise a thousand palpitating hearts to "Wrap your troubles in dreams and dream your troubles away," or however it goes. And him with his feet hurting and all.

The life of a radio singer-movie star, record-maker, stage star is anything but a song. It's a foot race, a trapeze act and endurance contest all in one.

For instance, Bing is up at seven. At eight he's ready for the day's work. Songs are to be gone over and tried out. Publishers submit a number of songs for his approval. Not being able to read a single note or play chop-sticks, even on the piano, he has an accompanist who plays all the tunes submitted over and over and over, while Bing listens. If one takes his fancy, they read over the words. The words play an important part, he thinks.

"Wouldn't I get the razz if I began chirping about 'honey bunchy' and 'ducky wucky'?" he asks.

So if there are no "ducky wuckys" in the tune they like, it's held for further consideration.

In this way they choose about three numbers. A sentimental ballad, a hot song and a lively ballad. With these they "fool around," as Bing says, and get the feel of them. He never has any set way of singing a song. One day he may sing it, "Wrap your troubles in do dum dee day and do dum ee day them away" or for a big surprise to mama and the girls the very next night he may suggest that they "Wrap their do dum ee days in dreams and dream their do dums away."

AND that, he thinks, is exactly what keeps up the excitement. A body never knows from one night to another just where he will be "do dummung" or why.

The songs that get the biggest reaction are the ones they repeat. And that's how simple that is.

Now it's ten-thirty or eleven o'clock. And no records made this morning. So they rush down to the recording studio and "Just One More Chance" is canned for a thousand more homes.

And look at the time. Twelve o'clock and no mail answered. Rush home where a secretary is pacing up and down looking thunder storms at every one.

The form letters have been answered. Only the personal or really intelligent requests

(usually begging for just one chance and not one more) await answering.

If, for instance, you write Mr. Crosby that you would like to meet him, the secretary immediately snatches out form letter number one, which says something about Mr. Crosby will be glad to sing "Too Many Tears" next week. Or if you write you would like very much to have a picture of your idol, they immediately snatch out form letter number two, which says something about Mr. Crosby not being in the market for any more songs just now. And strange as it may seem, the autographed picture is included.

Letters from jealous husbands have them completely stumped.

"Dear Mr. Crosby, you are breaking up my home," they read. "My wife feeds me sardines at five o'clock in the afternoon so she can hear you make a noise at seven. What are you going to do about it?"

Bing never has the slightest idea what to do about it. There is no form letter to cover a situation like that.

Two girls write from California. "Dear Mr. Crosby, what are we going to do? Our dad is terribly mad at us because we won't let him eat celery at dinner, for he always makes so much noise with the celery, we can't hear your thrilling songs. And dad says unless we let him eat his celery in peace, we can't go to the club dance on Saturday night. Dear Mr. Crosby, won't you tell us what to do, as we are simply cunrazy about you and yet we can't miss the ducky club dance. And remember Mr. Crosby (Bing), we 'surrender, dear.'"

And there is no form whatsoever to cover a situation like that, either.

THEN there's the letter received from a colored boy "down South."

"Dear Mr. Croz bec," he wrote, "I declare, times is gettin' that good I jus' naturally can't get over it. My gal, she jus' keeps in such a good humor all the time wif your singin' and all, that we ain't had no fights fer a long time. That's a fact, Mr. Croz bec, and what's more, used to be I could walk down the street and I wouldn't fin' more than one good cigar butt fer ten blocks, but since you been singin' on that cigar program why, honest, Mr. Croz bec, wif no trouble a tall, I can pick up twenty of them good cigar butts, only half smoked, to every block. I'm tellin' you, I got myself a backache jus' pickin' 'em up. And my girl she's jus' no trouble to me a tall anymore and hoping you are the same, I certainly do thank you, Mr. Croz bec."

And try to find a form letter to answer that one!

And then some one glances at the clock—twelve forty-five and he's due for his first appearance at the Paramount Theater at one. It's a mad dash in a taxi, horns honking, a rush, a scramble and just as the orchestra is playing the final chords of the tune that says "the gold of her hair crowns the blue of her eyes," Bing Crosby steps out to wild applause.

A snatch of lunch and another performance later in the afternoon and then to the broadcasting station on the run for a bit of rehearsal and Eastern broadcast at seven. Another wild taxi ride back for more shows at the theater and, if he is making a Western broadcast, another dash back to the broadcasting station at eleven.

Sometimes, with traffic congestion, he'll arrive just as the orchestra has played the last note of his song and he'll begin his "surrendering, dear" almost at the door.

And several times they've shoved the printed words of his song in his hand as he entered and half way through "Too Many Tears" he'd feel unsure of a word, glance down at the pages and discover to his horror he was holding the words

of "I'll Be Glad When You're Dead, You Rascal, You."

Or, in his rush, he'd find himself with a frog in his throat with no time to clear it and go through the entire song of "Paradise" expecting to get as far as "she takes me to—" and then croak like a frog or leap like a toad. It's awful.

THERE are no night clubs or gay times for a busy crooner.

He must keep fit.

In bed at twelve, he's awake at seven ready for another day of singing and rushing and singing and rushing.

The three days on the train to Hollywood with no "surrendering" to do were like heaven. And then back into the rush of making two shorts for Mack Sennett in two weeks.

And immediately afterward, at work on the feature picture, "The Big Broadcast," for Paramount.

He's the "Hi, there, boy" of the Paramount lot.

A glad hand from everyone.

Posing for pictures with everyone. Eager and willing.

As interested in this strange world of Hollywood as a kid. "Look," he'll say, "here comes Von Sternberg into the dining-room without Dietrich. Gee, hope those two aren't spitting again."

And he thinks Jackie Cooper a simply swell actor.

He licks the butterscotch off his spoon like a kid and opens his package of cigarettes with his teeth. And gazes wistfully at a passing tray of roast beef and potatoes.

But motion picture actors must keep slender. So Bing eats lettuce. And never surrenders, dear.

The little waitress comes coyly over with a note. Bing opens it and his face lights up with a grin. "Look. It says there's another fellow in this studio dining-room with big ears, too. Gosh, I'll bet it's Gable. He's over here at Paramount making a picture." And like a kid, he's up gaping around for Clark.

"Never knew there was anything the matter with my ears till I made this picture. And now look. All stuck back to my head with goo," he grins.

The minute "The Big Broadcast" was finished, he took himself off deep sea fishing with Lew Ayres. And was like a kid playing hookey.

And now movies and vacations are over for another spell for Bing. It's back to radio, to personal appearances, record-making, rushing, singing.

It's nearing seven in the family living-room again. This time dad sits alone in the next room with his prune whip and vanilla wafer.

MUSIC. A few words. And then a voice. Husky. Imploring. A you-chase-me-and-I'll-chase-you voice. Begging for "One Hour With You."

While Mary and Alice and Edna sit tense and thrilled. Wondering and dreaming about their dream-idol of the radio and movies. Their superman hero.

While behind the little black microphone stands a nice, ordinary young fellow like Jack Smith across the street. Not too bright or geniusy. But nice. And bewildered at what has happened.

Just twenty-eight, and on the top. With no place left to go. Knowing that tomorrow may bring another idol. Will, in fact. And for him—?

But that's another day. Today he sings.

And thousands of feminine hearts beat wildly.

And surrender, dear.

Meet Saul L. Wollman: The world's foremost legal forger

by Elise Warner

REPRINTED BY PERMISSION FROM "THE AUTOGRAPH COLLECTOR'S MAGAZINE,"
P. O. BOX 55328, STOCKTON, CA 95205 (APRIL/MAY 1989 ISSUE).

"What does your daddy do for a living?"

"My dad's a forger."

A flood of questions followed that answer. First and most frequently asked was "Why isn't he in jail?"

My dad, Saul L. Wollman, was and is an up-right citizen. He was known as "The World's Foremost Legal Forger." I always emphasized the word "Legal" when talking about his work. He forged the names of over 5,000 celebrities and politicians, at their request, between 1929, when he began his career and 1982, when he retired at the age of 83.

His clients have included executives, governors, athletes and popular entertainers. The pens he's collected over the years have autographed baseballs, photographs, letters, scrolls, greeting cards and books.

Business men, short of time, hired dad to forge their signatures on thousands of letters. Dad often signed 2,000 in one day. The personal touch of a facsimile was much preferred to a rubber stamp or mimeograph machine.

Charities were another of dad's big clients. Letters requesting donations also needed to be personalized. During the Second World War, dad copied the signatures of 1,000 prominent American women, who contributed \$100 or more, in what was known as "The Book of Hope." The money contributed bought medical supplies for China.

The book, sponsored by The American Bureau for Medical Aid to China, had its signatures transferred to a 3 by 9 foot scroll and was then presented to the Chinese Ambassador, Dr. Hu Shih, on September 26, 1940. He also worked for The United Fund, The Salvation Army and The American Red Cross. He's signed the photographs of stars like Mary Pickford, Bob Hope, Harry James, Dinah Shore, Perry Como, Arthur Godfrey, Jack Paar, Helen Hayes and Mike Wallace; a baseball that belonged to Mickey Mantle and letters for Thomas Dewey and Fiorello H. LaGuardia.

His Bing Crosby signature was a tie-in promotion for a Swans Down cake flour contest and the song "Sunshine Cake" from the Crosby movie "Riding High." Chesterfield cigarettes sent out photos of Harry James, Helen Forest and other key members of the Harry James orchestra all signed by my father. Jack Benny's photo and autograph was a Jello promotion.

When dad was a young man he wanted to be an artist. He copied cartoons and illustrations, including the artist's signature. He found his

forged signatures were better than his art work and answered an ad for a "facsimile signature writer." He auditioned for the job by signing the boss's name above and below the authentic sample. The boss couldn't tell the signatures apart and dad began his career.

Dad received a sample of the signature to be copied, chose the same type pen and ink used by the person whose signature he was signing and practiced the signature and any closing on a sheet of scrap paper. The number of practice copies varies. Sometimes two signatures were enough. A difficult signature required a bit more practice.

An autograph on a letter asking for a donation might very well be dad's work. The same thing is applicable for a photo of a celebrity requested via the mail. However, dad never did one-of-a-kind personal let-



Saul L. Wollman at work

ters, and the odds of having an authentic signature would be in the collector's favor.

Today, at the age of 89, dad spends most of his time watching favorite wrestlers on television and shaking his head over the stories that appear in the newspapers, but, close at hand, is an assortment of pens and he's always willing to entertain a friend or relative with an "authorized" replica of their autograph.



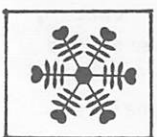
A Tribute to Bing Crosby

From "Evergreen" Magazine,
Winter 1987 issue.
Reproduced by permission of
"Evergreen."

Will you be dreaming of a White Christmas this year? — Maybe not in reality, but the chances are that you'll hear that song over and over again before the festive day arrives. Because it is the best-selling record of all time and every year as Christmas approaches millions more are sold.

The song itself was written and composed by that master of evergreen melody, Irving Berlin, who celebrates his 100th birthday in the New Year, and who was previously featured in this column (Autumn 1986). But the man who will forever be linked with the song in the public mind is the man who made it famous, the world's number one crooner, Bing Crosby, who died 10 years ago this autumn while playing golf, a sport he loved. He was 73. Few entertainers have ever won such a warm place in the hearts of people of all nations as the likeable "Old Groaner" (his own description) whose singing career spanned half a century but whose memory will live far longer.

Bing was born Harry Lillis Crosby in Tacoma, Washington State, USA, on 2nd May, 1904* the middle one of seven children. The family later moved some 200 miles to Spokane, in the same state, where Mr. Crosby, senior, ran a pickle factory.* Bing and his brothers all helped their father in



the early years, but Mr. Crosby wanted his sons to climb higher up life's ladder, so Bing (he got the nickname from his brothers because, as a small boy, he was addicted to a local comic strip called "The Bingville Bugle") was destined to go in for law. Like most young fellows he liked to sing in the relaxed atmosphere of the bathroom, since the hard porcelain is known to improve the resonance of a man's voice, particularly one singing the "bub-bub-be-doo" style that he

later made famous. But any serious hopes he may have cherished of being a singer were swiftly dashed at school. He only attended one singing class and walked out when the teacher told him his breathing was all wrong!

As a teenager, Bing learned to play the drums and together with four friends formed a part-time "dance band", even though none of the lads could read a note of music. But this was the early Twenties, the Age of Jazz, when any youngster with a sense of rhythm who could knock a tune out of almost any instrument, was sure to find an audience. Bing and his pals were typical "hot shots" of the period, entertaining people in a local tea-garden with popular songs of the day, Bing singing the ballads while doubling on drums. Doing that, even part-time, earned him £8 a week, and when he discovered that lawyers — after years of arduous training — were only getting £6 a week he decided that the economics of the situation pointed the way to a musical career rather than law school. He never regretted it.

With one of the other bandsmen, Bing thought he'd try his luck in the big time, so in 1925 they drove the 1,200 miles to Los Angeles in an old jalopy that Bing's mother had bought him. It conked out as they arrived on the outskirts of the big city and they had to finish their journey by tram. But their luck was in, for after getting a job in a café band, they auditioned for the Paul Whiteman orchestra and were both taken on at a staggering £40 a week, a small fortune in the late Twenties. Bing became one of the band's vocal group, called the "Three Rhythm Boys", and appeared as such when the orchestra featured in the early "talkie" musical *The King of Jazz*, made in 1929 but released the following year. This led to other band jobs, and a few early gramophone records, but Bing's big break came when, after getting into a financial mess, his eldest brother Everett took over as his business manager. He not only sorted

out Bing's financial affairs but also secured a five-month contract for him as a radio "crooner", though the term was used rather disparagingly in those far-off days.

During his short spell in Hollywood Bing had met and fallen in love with a budding movie starlet called Dixie Lee and, with his future as a singer secure, he married her in 1930. They were a happy family, having four sons — Gary, twins Dennis and Philip, and Lindsay — until Dixie died in 1952. Five years later Bing married another film actress, Kathy Grant, and had three further children.

It was in 1932 that the turning point in Bing's career came when Paramount Studios decided to make a film called *The Big Broadcast*. It included some of the big names in the entertainment world of the era, and Bing was included after some argument by the studio bosses. One of them had heard him sing "I Surrender, Dear" and thought the young crooner was destined for great things. In the film he sang what was to prove a world-wide hit song, with music by Ralph Rainger and words by Leo Robin... "Please".

This same combination of composer and lyricist gave Bing other memorable numbers, like "June in January" and "You're a Sweet Little Headache", but Bing proved he also was a songwriter, combining with Fred Ahlert and Roy Turk to write the melody that is most closely associated with his career, "Where the Blue of the Night Meets the Gold of the Day". First published in 1931, Bing adopted it as his theme song, using it to sign off his programmes on radio and during his many wartime concerts.

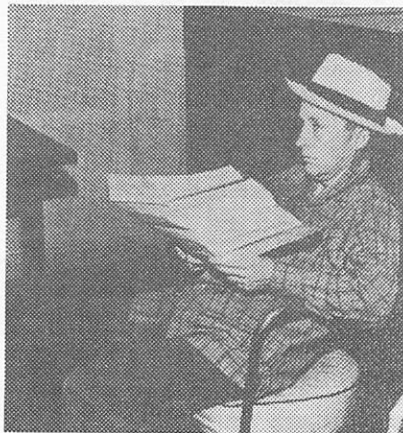
In 1932 Bing appeared on a variety bill in the same New York theatre as an up-and-coming young comedian called Bob Hope. The two hit it off right from the start, Bing's ad-libbing proving just the perfect trigger for Bob Hope's comedy, later used to brilliant effect in the series of "Road" films that, with the help of Dorothy

Lamour, set the whole world laughing, and singing. By the mid-1930s Bing was the most popular singer in the world, judging from his record sales. Films like *Pennies From Heaven* (1936) in which he sang the title song, served to advance his name and reputation. The title song remains an enjoyable evergreen to this day. Can you remember the chorus? —

PENNIES FROM HEAVEN

For ev'ry time it rains it rains
Pennies from Heaven
Don't you know each cloud contains
Pennies from heaven
You'll find your fortune falling
All over town.
Be sure that your umbrella
Is upside down.
Trade them for a package of
Sunshine and flowers
If you want the things you love,
You must have showers
So when you hear it thunder
Don't run under a tree
There'll be Pennies from Heaven
For you and me.

Johnston/Burke (Campbell, Connelly Co.)



Everyone's memory of Bing Crosby will undoubtedly include their own particular favourite song, but since he recorded more than 1,600 in his lengthy career it would be impossible to mention more than a handful in a short article like this, but some of the more memorable perhaps are "Sierra Sue", written back in 1916; "Wrap Your Troubles in Dreams" (and dream your troubles away) from 1931; "I Love You, Truly", in August 1934, the first record ever produced by the "new" Decca company, which built itself around Bing Crosby in the early days. Among other evergreens he recorded, and now included on a commemorative album* to mark the 10th anniversary of his death, are "Meet Me Tonight in Dreamland", "Don't Blame Me"; "Try a Little Ten-

derness" and Jerome Kern's "They Didn't Believe Me".

Over the years Bing made 100 films, even though he never considered himself an actor — or a singer, either — "just an ordinary guy". But



then, modesty was part of his make-up. He won an Oscar in 1944 for his portrayal of Father O'Malley in *Going My Way*, which title comes from a song he sang in the film. This was followed by a sequel a year later *The Bells of St. Mary*, which provided Bing with yet another cue for a song. His films helped to sell his records and over his 51 years as an entertainer the public bought an astonishing 400 million of them, and they go on selling now 10 years after he collapsed and died on a Spanish golf course from a heart attack. But his biggest hit came in 1942 in the film *Holiday Inn*, a rather tame piece of cinema but memorable for the song which epitomizes the festive season "White Christmas". Sales of that record alone have topped 40 million!

A generous, self-made multi-millionaire, Bing Crosby gave a fortune to charity and became a legend in his own lifetime. For 13 years before his death he gave up the comfort of his own fireside on Christmas Day to give concerts at nearby homes for the elderly. He was especially loved by people in Britain, which he regarded as his second home. Proof of our country's love and respect for the man could be seen at Westminster Cathedral (Bing was a devout Roman Catholic) when 3,000 people crammed into the church for his memorial service in October 1977. Not celebrities, not showbiz personalities, but ordinary people... like Bing himself.

He wouldn't have wanted it any other way. PERCY BICKERDYKE
Provided by Ken Crossland.
Photos are not from the original article.

MACK SENNETT

brings to
the screen



As great on the screen as he is on the air... the new king of radio crooners... California's famous discovery who has become the country's reigning favorite overnight—that's Bing Crosby. You'll never forget the thrill of his inimitable rich baritone as he sings his most popular song "I Surrender Dear." Romance, rhythm and rollicking comedy are packed into this picture in glorious gobs.

The biggest laughs, the fastest action—beauty, comedy and thrills—are always to be had at the theatre showing Educational Pictures. So watch for others such as Al Christie's *Vanity Comedies*; the speedy, peppy *Mermaid Comedies*; Mack Sennett's *Brevities*, in natural color; and a host of other sparkling tid-bits of moviedom.



Ad courtesy Greg Van Beek 39

*Bing Crosby, the 10th Anniversary Collection, a 3-record album (73 songs) issued on the Warwick label (WW 1005), £9.99.

BC ON CD-AN UPDATE

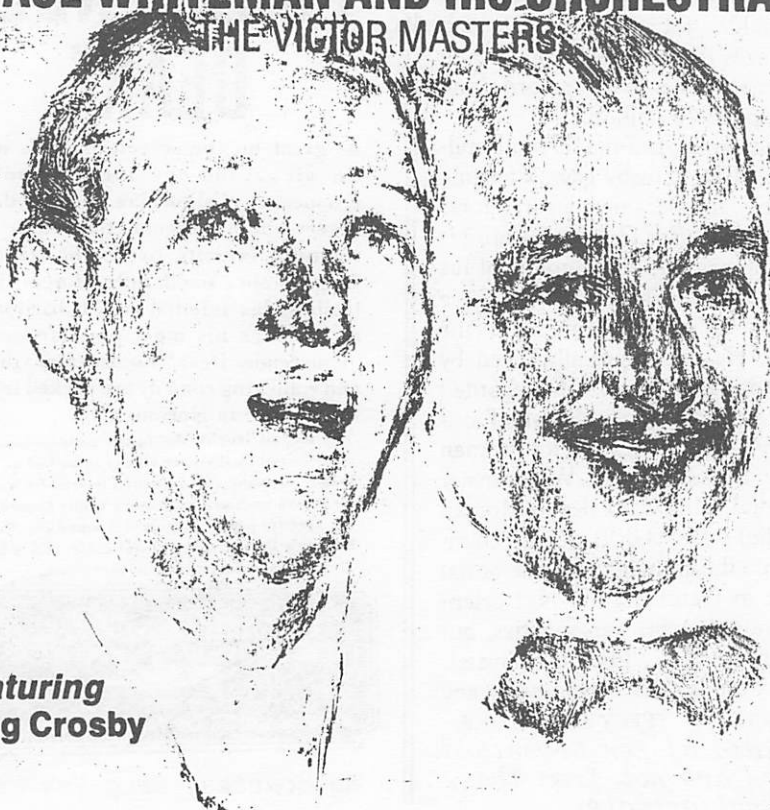


BLUE SKIES

MCA MCAD-25989

1. BLUE SKIES
2. ALL BY MYSELF
3. A COUPLE OF SONG AND DANCE MEN
4. I'VE GOT MY CAPTAIN WORKING FOR ME NOW
5. (I'LL SEE YOU IN) CUBA
6. (RUNNING AROUND IN CIRCLES) GETTING NOWHERE
7. EVERYBODY STEP
8. YOU KEEP COMING BACK LIKE A SONG
9. A SERENADE TO AN OLD-FASHIONED GIRL
10. I'D RATHER BE ME
11. OUT OF THIS WORLD
12. JUNE COMES AROUND EVERY YEAR

PAUL WHITEMAN AND HIS ORCHESTRA THE VICTOR MASTERS



PAUL WHITEMAN AND HIS ORCHESTRA:
THE VICTOR MASTERS

RCA/BMG 9678-2-R

1. LOVABLE*
2. BACK IN YOUR OWN BACKYARD
3. CHANGES*
4. WASHBOARD BLUES
5. LONELY MELODY
6. I'M COMING, VIRGINIA*
7. SAN
8. MAKE BELIEVE*
9. OL' MAN RIVER*
10. DARDANELLA
11. YOU TOOK ADVANTAGE OF ME*
12. MISSISSIPPI MUD*
13. FROM MONDAY ON*
14. WE JUST COULDN'T SAY GOODBYE
15. NOBODY'S SWEETHEART
16. FARE THEE WELL TO HARLEM
17. I'LL NEVER BE THE SAME
18. I GUESS I'LL HAVE TO CHANGE MY PLANS
19. AIN'T MISBEHAVIN'
20. CHRISTMAS NIGHT IN HARLEM

*With Bing Crosby

Featuring
Bing Crosby



NEW TRICKS (With Buddy Cole Orch.)

(Japan)

1. WHEN I TAKE MY SUGAR TO TEA
2. ON THE ALAMO
3. I'M CONFESSIN' (THAT I LOVE YOU)
4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA
5. GEORGIA ON MY MIND
6. CHICAGO
7. YOU'RE DRIVING ME CRAZY
8. AVALON
9. CHINATOWN, MY CHINATOWN
10. IF I COULD BE WITH YOU
11. SOFTLY AS IN A MORNING SUNRISE
12. ALABAMA BOUND
13. MORE THAN YOU KNOW
14. RAIN



OUT OF NOWHERE

London 820 553-2 (England)

1. WERE YOU SINCERE?
2. SNUGGLED ON YOUR SHOULDER
3. I WOULD IF I COULD, BUT I CAN'T
4. DINAH
5. NOW THAT YOU'RE GONE
6. I'VE GOT TO SING A TORCH SONG
7. OUT OF NOWHERE
8. AT YOUR COMMAND
9. BROTHER, CAN YOU SPARE A DIME?
10. TRY A LITTLE TENDERNESS
11. HOW DEEP IS THE OCEAN?
12. SWEET GEORGIA BROWN
13. LAZY DAY
14. BLACK MOONLIGHT
15. STREET OF DREAMS
16. GEORGE WHITE SCANDALS (Featuring Bing on THE THRILL IS GONE and LIFE IS JUST A BOWL OF CHERRIES)



BING--JUST BREEZIN' ALONG

E.M.I. CZ5 CDP 7 48272 2 (U.K.)

1. BREEZIN' ALONG WITH THE BREEZE
2. HOW ARE THINGS IN GLOCCA MORRA?
3. HEAT WAVE
4. THE BEST THINGS IN LIFE ARE FREE
5. MY HEART STOOD STILL
6. I GOT RHYTHM
7. THE GOOD OLD TIMES
8. CABARET
9. SEND IN THE CLOWNS
10. THE ONLY WAY TO GO
11. HAVE A NICE DAY
12. SOME SUNNY DAY
13. AT MY TIME OF LIFE
14. WITH A SONG IN MY HEART
15. RAZZLE DAZZLE
16. THAT'S WHAT LIFE IS ALL ABOUT

BING CROSBY SINGS THE GREAT SONGS

Pickwick PWK 065 (U.K.)

1. BEGIN THE BEGUINE
2. A FINE ROMANCE
3. NIGHT AND DAY
4. I'VE GOT YOU UNDER MY SKIN
5. WHO'S SORRY NOW?
6. ON THE SUNNY SIDE OF THE STREET
7. SWINGING ON A STAR
8. STARDUST
9. THESE FOOLISH THINGS
10. DANNY BOY
11. SUMMERTIME
12. PERSONALITY
13. PENNIES FROM HEAVEN
14. MEMORIES ARE MADE OF THIS
15. SEPTEMBER SONG
16. OL' MAN RIVER

BING CROSBY SINGS THE GREAT SONGS

PWK 065

INCLUDING

BEGIN THE BEGUINE

A FINE ROMANCE

NIGHT AND DAY

SUMMERTIME

SEPTEMBER SONG

OL' MAN RIVER

PERSONALITY



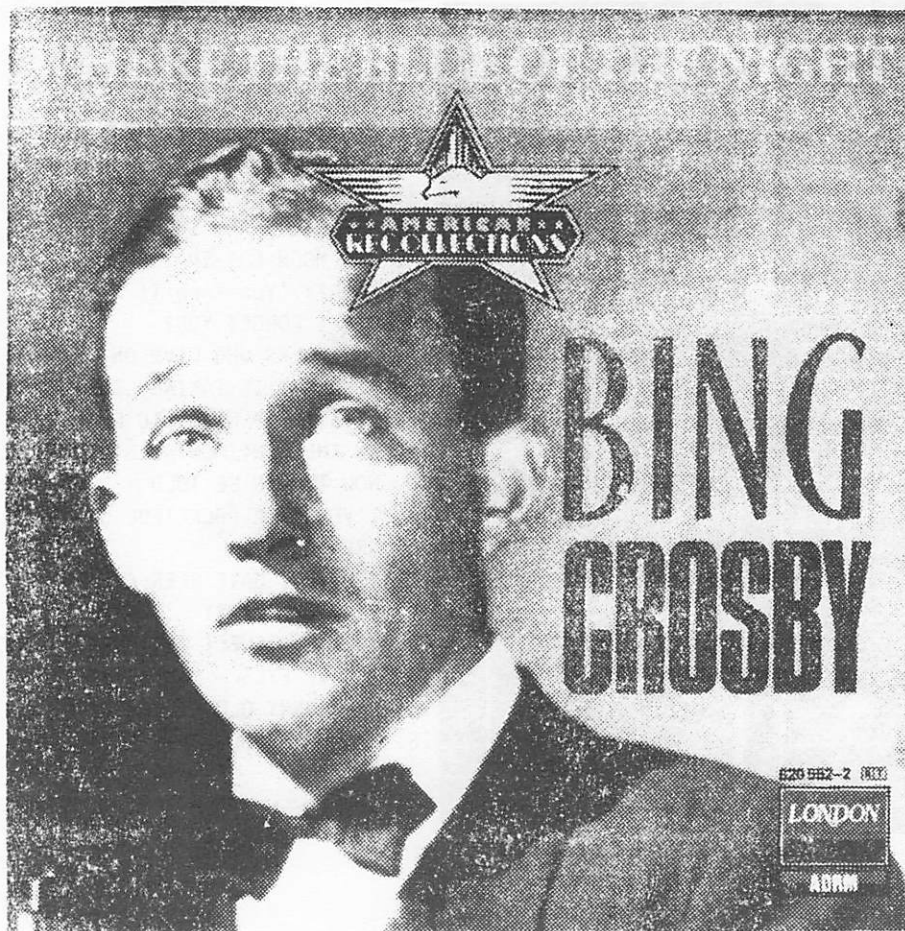
DIGITALLY
REMASTERED

TROUBLE FINDING IMPORTS?

Member Joseph Duncan recommends these firms for imported CD's:

England and Japan:
Simmons Corporation
P. O.Box 22021
Milwaukie, OR 97222
(503) 652-1286

West Germany:
Overseas Shopper, Inc.
141-B North State St. B-146
Lake Oswego, OR 97034
(503) 654-4920



WHERE THE BLUE OF THE NIGHT

London 820 552-2

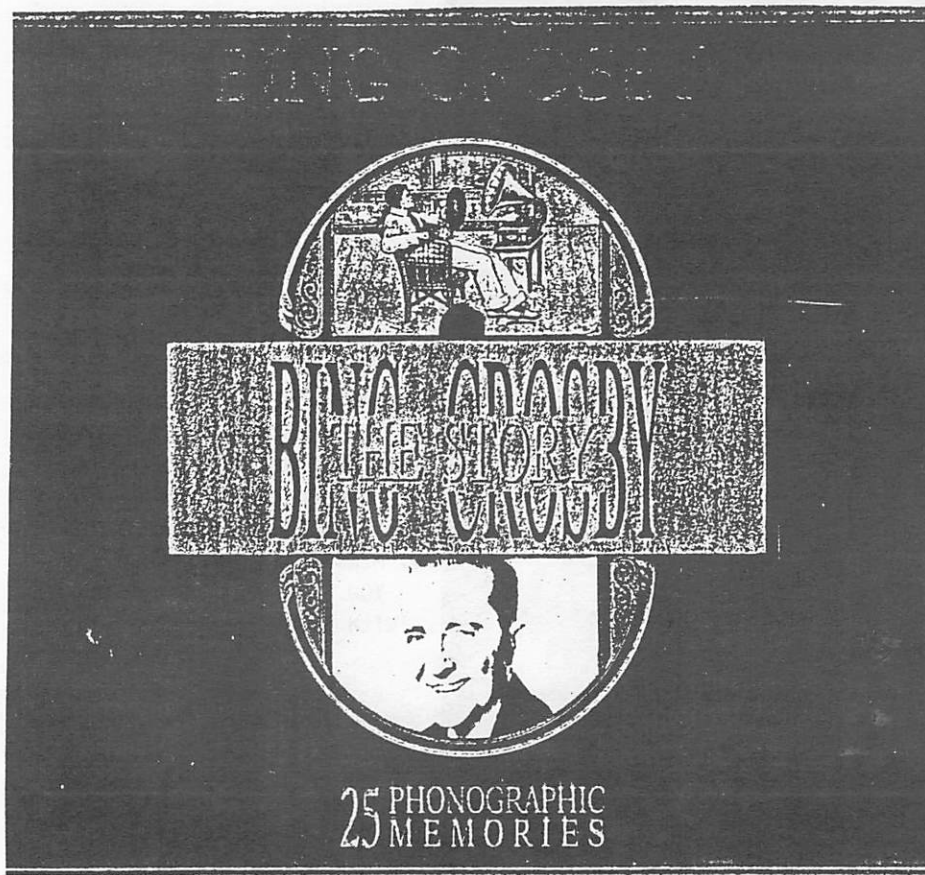
1. WHERE THE BLUE OF THE NIGHT
2. I FOUND A MILLION-DOLLAR BABY
3. SWEET AND LOVELY
4. I APOLOGIZE
5. STARDUST
6. JUST ONE MORE CHANCE
7. TOO LATE
8. DANCING IN THE DARK
9. A FADED SUMMER LOVE
10. I'M SORRY, DEAR
11. IF YOU SHOULD EVER NEED ME
12. CAN'T WE TALK IT OVER?
13. MANY HAPPY RETURNS OF THE DAY
14. I FOUND YOU
15. I'M THRU WITH LOVE
16. GOODNIGHT, SWEETHEART

BING CROSBY--THE STORY:

25 PHONOGRAPHIC MEMORIES

Deja VU DVRECD 16 (Italy)

1. WHERE THE BLUE OF THE NIGHT
2. SOMEDAY SWEETHEART
3. I'M AN OLD COWHAND
4. PENNIES FROM HEAVEN
5. MARIE
6. THE FOLKS WHO LIVE ON THE HILL
7. WHEN YOU WORE A TULIP
8. I STILL LOVE TO KISS YOU GOODNIGHT
9. I DON'T WANT TO GET WELL
10. ONCE IN A WHILE
11. MEXICALI ROSE
12. A THOUSAND VIOLINS
13. THE CHRISTMAS SONG
14. SILENT NIGHT
15. WHITE CHRISTMAS
16. SILVER BELLS
17. ADESTE FIDELES
18. DOWN YONDER
19. GLOW WORM
20. MR. MOON
21. MAYBE IT'S BECAUSE
22. PITTSBURGH PENNSYLVANIA
23. PLEASE MR. SUN
24. BLUES MY NAUGHTY SWEETIE GAVE TO ME
25. WHISPERING



BING CROSBY

BING CROSBY

Stagedoor SDC 8087 (England)

HIPPODROME

CAN I FORGET YOU?

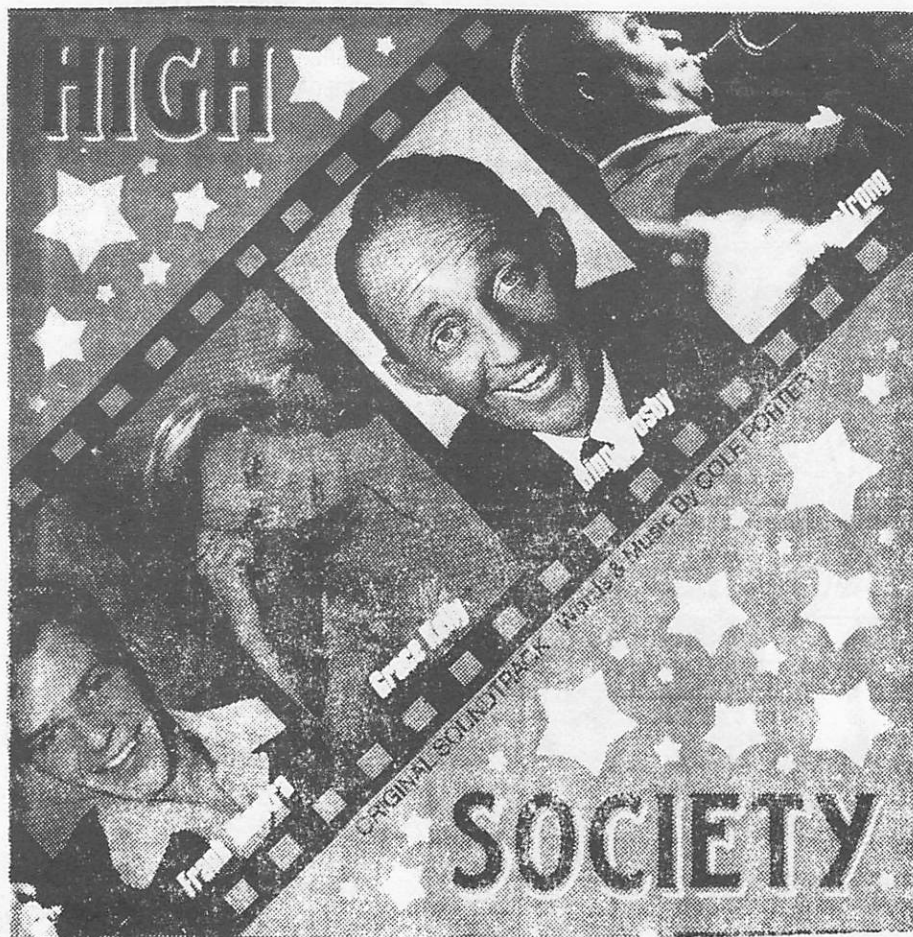
THE FOLKS WHO
LIVE ON THE HILL

MY MELANCHOLY
BABY

MOONLIGHT
AND SHADOWS

& Many Others

1. IN A LITTLE HULA HEAVEN
2. MOONLIGHT AND SHADOWS
3. THE MOON GOT IN YOUR EYES
4. SMARTY (You Know It All)
5. CAN I FORGET YOU?
6. THE FOLKS WHO LIVE ON THE HILL
7. MY HEART IS TAKING LESSONS
8. THIS IS MY NIGHT TO DREAM
9. ON THE SENTIMENTAL SIDE
10. NOW IT CAN BE TOLD
11. I'VE GOT A POCKETFUL OF DREAMS
12. YOU MUST HAVE BEEN A BEAUTIFUL BABY
13. YOU'RE A SWEET LITTLE HEADACHE
14. I HAVE EYES
15. THE FUNNY OLD HILLS
16. MY MELANCHOLY BABY



HIGH SOCIETY

CeDe International CD 66056

1. HIGH SOCIETY (OVERTURE)
2. HIGH SOCIETY CALYPSO
3. LITTLE ONE*
4. WHO WANTS TO BE A MILLION-AIRE
5. TRUE LOVE*
6. YOU'RE SENSATIONAL
7. I LOVE YOU SAMANTHA*
8. NOW YOU HAS JAZZ*
9. WELL DID YOU EVAH*
10. MIND IF I MAKE LOVE TO YOU

*With Bing Crosby

INFORMATION FOR THIS
ARTICLE PROVIDED BY:

Mark Scrimger
Frank Whittaker
Joseph Duncan

BING CROSBY • TONY BENNETT
ROSEMARY CLOONEY • WOODY HERMAN

A TRIBUTE TO
DUKE

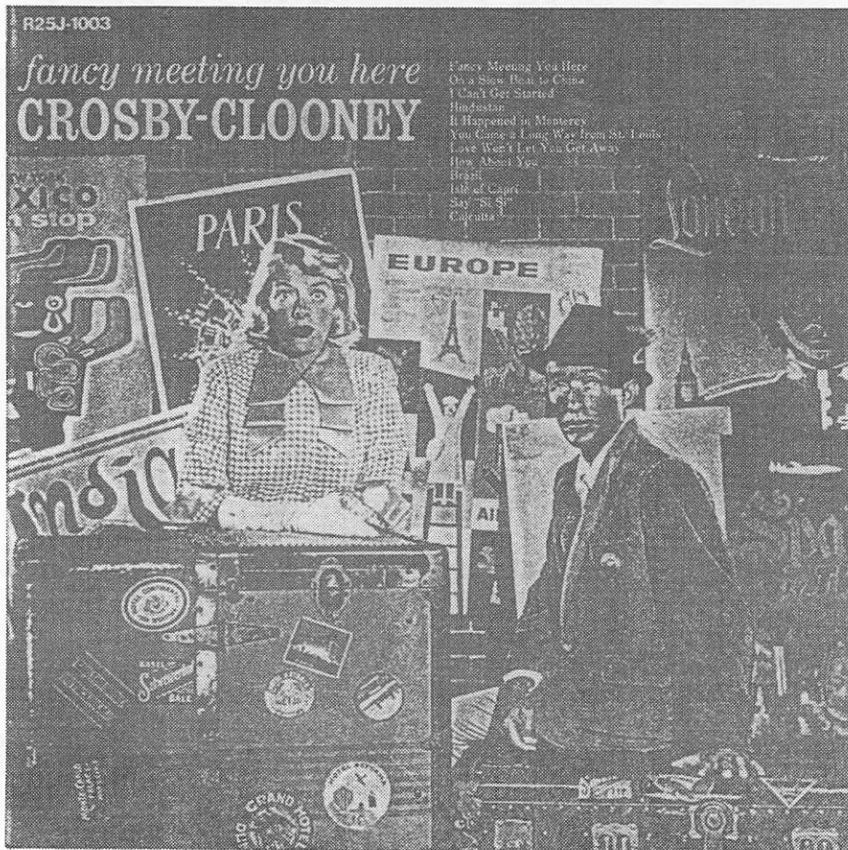


A TRIBUTE TO DUKE

King 262E 6034 (Japan)

1. DON'T GET AROUND MUCH ANYMORE*
2. MAIN STEM
3. IN A SENTIMENTAL MOOD
4. I'M CHECKING OUT--GOOM BYE
5. PRELUDE TO A KISS
6. IT DON'T MEAN A THING IF IT
AIN'T GOT THAT SWING
7. I'M JUST A LUCKY SO AND SO
8. WHAT AM I HERE FOR?
9. SOPHISTICATED LADY

ALSO AVAILABLE: WHITE CHRISTMAS, MCA 255 199-2
(West Germany) Same contents as MCA MCAD-31143
(USA).



FANCY MEETING YOU HERE

RCA R25J-1003 (Japan)

1. FANCY MEETING YOU HERE
2. ON A SLOW BOAT TO CHINA
3. I CAN'T GET STARTED
4. HINDUSTAN
5. IT HAPPENED IN MONTEREY
6. YOU CAME A LONG WAY FROM ST.
LOUIS
7. YOU CAN TAKE THE BOY OUT OF THE
COUNTRY
8. LOVE WON'T LET YOU GET AWAY
9. HOW ABOUT YOU?
10. BRAZIL
11. HERE WE ARE
12. ISLE OF CAPRI
13. SAY "SI SI"
14. CALCUTTA
15. LOVE WON'T LET YOU GET AWAY

NEW



LPS

Reviews by Wayne L. Martin

Label photo from "The Crosby Voice"

If you've been in a record store lately, you've noticed that stocks of LP's are greatly diminished. Many releases are available only in compact disc and cassette versions. It may very well be that in a short time this page will be about as alive as a dinosaur. Pity!

The big news is the release of volume 12 in the Jonzo "Chronological Bing Crosby" series. This one covers Bing's Brunswick recordings from October 25, 1931 through February 12, 1932. Selections included are: "Gems from George White's Scandals," (Parts 1 and 2); "Where the Blue of the Night" (Takes A and B); "I'm Sorry, Dear" (Takes A and B); "Dinah" (Takes A and B); "Can't We Talk It Over?"; "I Found You" (Takes A and B); "Snuggled on Your Shoulder"; and "St. Louis Blues" (Takes A and B).

What more can we say about this series? It has obviously been a labor of love for its producer, John McNicholas, and for all those who have participated in the project. These volumes are a delight to the eye and the ear, and they have received scrupulous attention in every detail from the remastering of the old 78's to the design and printing of the sleeves. They are truly a treasure.

Unfortunately, future issues do not seem certain at this time. Ken Twiss has advised his U.S. customers not to pre-pay for any more records until further notice. Does this mean that no more will be issued? Only time will tell.

MORE BRIEFLY NOTED

The Reader's Digest Association, Pleasantville, NY 10570, has issued a set

titled "Those Were Our Songs: The Early 30's." Available on LP's, cassettes, and CD's, the set includes these songs by Bing: "Three Little Words"; "I Surrender, Dear" (with Arnheim); "Sweet and Lovely"; "Where the Blue of the Night" and "Let Me Call You Sweetheart."

Charlie Morrison, a.k.a. "Mr. Nostalgia," has pointed out an album in his stock that we missed. It is the Tono release of "The Legendary Lee Wiley" and includes a duet with Bing, "I Still Suits Me," which is hard to find on LP. You can order it from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320 for \$9.95, plus \$1.50 per order shipping. Charlie is also planning a mini Bing catalog sometime in the future. If you are not on Mr. Nostalgia's mailing list, you should be. Drop him a line at the address above.

And here's another set from Reader's Digest, titled "20 Years of Hits, 1940-1959." Three of Bing's recordings are included: "Only Forever"; "San Fernando Valley"; and "I Love You." Whether this last song is the one by Grieg-Wright-Forrest or the one by Porter, we don't know. However, we're not going to order the set just to find out. You may want it, though, as it has some nice tunes by other singers. The set is also available on cassette tapes and compact discs.

And still another R.D. set: "Sentimental Journey: 80 Original Hits of the 40's." "Now Is the Hour" by Bing is included. Most of the other songs seem to be by Columbia artists, such as Horace Heidt, Kay Kyser, Harry James, Benny Goodman, and such. Available in all three formats.

CASSETTES

By MALCOLM E. HOLT

Two Capitol cassettes of Bing have surfaced, and they are both excellent:

"SWINGING WITH BING," Cap. 4x1-57094. You Turned the Tables on Me; 'Deed I Do; Just You, Just Me; At Sundown; Sunday; This Can't Be Love; Crazy Rhythm; I Can't Get Started; Ain't Misbehavin'.

"LOVE SONGS," Cap. 4x1-57093. What Is This Thing Called Love; You'll Never Know; Don't Blame Me; Where or When; What Is There to Say?; They Didn't Believe Me; I've Got a Crush on You; My Funny Valentine; She's Funny That Way.

Although both albums are characterized ("Swing" and "Love") they can be reviewed together, since both feature up-tempo arrangements by a wonderful full band which is uncredited. I do not know the origin of these selections, but I suspect they must have been made in England during Bing's later days. The band sounds like either Gordon Rose or Pete Barnes, with arrangements which smack of the wonderful series of albums made by Bing prior to his fatal visit to Spain. Many of us think that this version of Bing was one of his greatest. He is in fine voice throughout and he is obviously having fun. I cannot speak more highly of the orchestra than to say that I believe that these were "Bing's bands." They gave him a backdrop that was better than any previous group that he recorded with. Many discount his last recordings, but for those of us who believe that had he lived they would have given him a "comeback" tag, these two cassettes are most enjoyable. The piano zigging and zagging throughout the orchestrations reminds us of Buddy Cole at his best; there is some spectacular trumpet work and the arrangements fit like a glove. The only fault with these cassettes lies in the length of playing time--only nine selections per tape. But the price makes up for this shortcoming. They sell for \$3.98 each through Publisher's Central Bureau, 1 Champion Ave., Avenel, NJ 07001. Send for their catalog, since orders are filled by stock numbers. They may be available through other sources, but this price plus that any three may be ordered for ten dollars makes me suggest this source. The downside is that there is a \$4.50 postage charge per order (any size). Now if some expert can tell me when and where these were made, I can enjoy these tapes more. Right now I like them better than anything Bing ever did. Praise enough! But then I am not a purist.

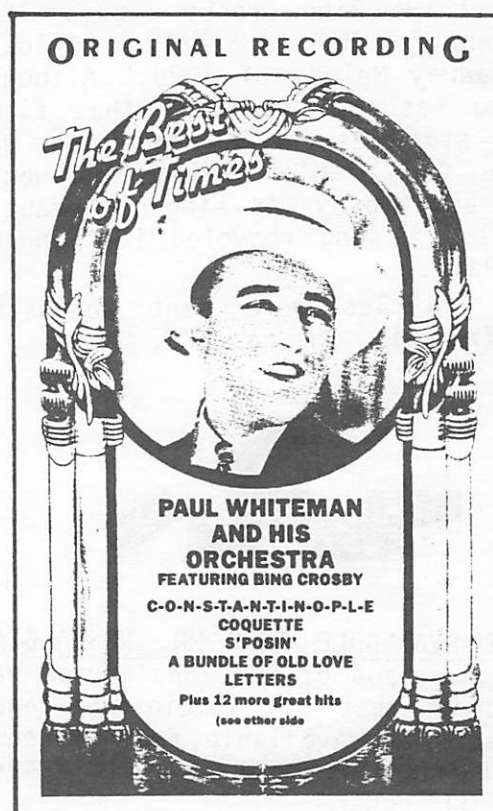
This review was written especially for BINGANG. If you can identify the orchestras he mentions, write to Malcolm Holt, 417 7th Ave., NE., Glen Burnie, MD 21061.

...AND STILL MORE CASSETTES

Mark Scrimger ran across these three cassettes in the past few weeks:

"THAT CHRISTMAS FEELING," MCA MCAC-15019. That Christmas Feeling; Christmas Is A-Comin'; The First Noel; Rudolph the Red-Nosed Reindeer; Is Christmas Only a Tree; You're All I Want for Christmas; Here Comes Santa Claus; Christmas Carols: Deck the Hall, Away in a Manger, I Saw Three Ships; The Christmas Song; Twelve Days of Christmas; O Fir Tree Dark; Christmas Carols: Good King Wenceslas, We Three Kings of Orient Are, Angels We Have Heard on High; I Heard the Bells on Christmas Day.

"THE BEST OF TIMES: PAUL WHITEMAN AND HIS ORCHESTRA FEATURING BING CROSBY," Columbia PCT-2830. C-o-n-s-t-a-n-t-i-n-o-p-l-e; Coquette; S'posin'; A Bundle of Old Love Letters; 'Tain't So, Honey, 'Tain't So; Get Out and Get Under the Moon; I'd Rather Cry Over You; I'm on the Crest of a Wave; That's My Weakness Now; Because My Baby Don't Mean "Maybe" Now; Out-o'-Town Gal; I'm Bringing a Red, Red Rose; Reaching for Someone; At Twilight; When You're Counting the Stars Alone; I'm a Dreamer, Aren't We All?



"CHRISTMAS WITH BING," Capitol 4XL-9011. Do You Hear What I Hear?; The Little Drummer Boy; Medley: Pat-a-Pan, While Shepherds Watched Their Flocks by Night; I Wish You a Merry Christmas; Christmas Dinner, Country Style; Have Yourself a Merry Little Christmas; Medley: What Child Is This, The Holly and the Ivy; O Holy Night; Medley: Hark the Herald Angels Sing, It Came Upon a Midnight Clear. 47

VIDEO

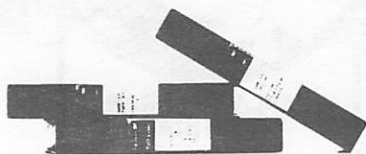
HOW'S THAT AGAIN? In the March 1989 issue of VIDEO, there was a LaserDisc review by Mark Fleischmann. We quote from this review:

"Singin' in the Rain" and "The Wizard of Oz" both include audio essays and liner notes by film historian Ronald Haver on the righthand analog soundtrack. Augmenting the wonderful music within "Singin'" are a few supplementary excerpts showing the same songs done in earlier films. (Don't miss Bing Crosby and Sterling Holloway doing "You Were Meant for Me" from "The Broadway Melody of 1929.")

The "Feedback" column of the May 1989 issue of VIDEO had this letter from Barry Rivadue of Wantagh, N. Y.:

In your review of "Singin' in the Rain" on LaserDisc, you incorrectly state that the disc's supplementary program portrays Bing Crosby singing "You Were Meant for Me" to Sterling Holloway in "Broadway Melody of 1929." Although the song was introduced in that film, neither star was in it. The scene was actually from MGM's "Going Hollywood" (1933), and Crosby was singing "Beautiful Girl," a song recycled in "Singin' in the Rain."

These articles were sent to us by Steven W. Lewis, Shawnee, KS.



VIDEOS AVAILABLE FROM MR. NOSTALGIA.

Charlie Morrison of "Mr. Nostalgia" has informed us that all studio and legal video tapes are available from his company. The address is P. O. Box 26494, Tamarac, FL 33320.

MR. MUSIC. In September the Cinemax cable channel favored us with three showings of "Mr. Music," Bing's 1950 movie co-starring Nancy Olsen, Charles Coburn, Ruth Hussey, and Robert Stack. Also featured in the movie are Groucho Marx, Peggy Lee, and Dorothy Kirsten. Way to go, Max!

Never To Be Forgotten

RECENT MENTIONS OF BING

By RICHARD DUNCAN

Tributes to Bing's talent and almost universal popularity continue to be published in all sorts of books every year. Two unexpected sources to include references to Bing in 1989 are *That's All Folks--The Art of Warner Bros. Animation*, and *Beatlesongs*.

Warner Bros. cartoons often featured caricatures of stars and parodies of their latest song hit or movie role. *That's All Folks* lists several including Bing: "Crosby, Columbo and Vallee" (1932); "Bingo Crosbyana" (1936); "The Woods Are Full of Cuckoos" (with Bing Crosby, and "The Swooner Crooner" (1944).

In *Beatlesongs*, author William Dowling quotes John Lennon on his inspiration for one of his songs: "'Please, Please Me' is my song completely...I heard Roy Orbison doing 'Only the Lonely' or something...And also I was always intrigued by the words of 'Please, lend your little ears to my pleas'--a Bing Crosby song. I was always intrigued by the double use of the the word 'please.' So it was a combination of Bing Crosby and Roy Orbison." Dowling adds: "Lennon grew to love Bing Crosby records in the late 1970's."

And finally, right where we would expect Bing, in a book titled *The Great Entertainers*, this excerpt: "For a long time, Bing Crosby was America. For fifty years he was one of its most popular movie and record stars. So powerful was his image as both a crooner and a film personality that often overlooked was the purity of his baritone and the musicality of his instincts...no figure in American entertainment so well reflected the country's times as Bing Crosby."

Moving?

Don't forget to send BINGANG your new address! Otherwise, an empty mailbox may be your fate!



ALTERNATE BING CROSBY

To all purchasers of my recently published book - "Alternate Bing Crosby" I regret to have to draw attention to a serious error that has occurred in one of the entries. I hasten to add that on my third and final proof reading, which I have in book form, this error *does not appear*. It must therefore be assumed to be a printer's error.

The entry to which I refer may be found on page 40 under the title "Face the Music Medley - Part 1 (Soft Lights and Sweet Music). Half-way down the page there are three notes numbered (1); (2); (3). Note (2) should read:-

"Micro re-issues stated as being Take A and Take B - identical to Take B."

Unfortunately, it will be seen that Note (3) has been repeated for Note (2), which, of course, makes absolute nonsense of this section of the entry.

Those not wishing to mutilate their book by writing in the correct information could insert a slip at this page, on which they have typed or printed the amendment.

I am in the process of checking every entry against my collection, the same as any other collector who purchases the book. This will bring to light any other errors there may be and in the event of such, critical to the meaning and sense of an entry, with the gracious consent and co-operation of the various editors of the Bing magazines around the world, I will report them and advise necessary amendment.

--COLIN PUGH

PUBLISHER'S STATEMENT

BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to delivery of the magazine, including change of address, notice of non-receipt of journal, and payment of membership dues, should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding Club Crosby in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma, MI 49269. European representative: Ken W. Crossland, 9 Arden Drive, Dorridge, Solihull, West Midlands B93 8LP, United Kingdom, who handles all subscription matters in the U. K. and continental Europe.

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Larry Gunn, President
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BINGTHINGS SOCIETY

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Queensland, Australia 4055



The careers of Bing Crosby and Frank Sinatra came together on many occasions.

Membership in the I.S.S. is \$20 per year, includes six magazines each year.

the international sinatra society

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SCRAPBOOK

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DEAR RENA: WE WISH YOU AND ALL THE CLUB MEMBERS THE VERY BEST FOR CHRISTMAS AND THE NEW YEAR. KATHRYN IS WORKING SO I'M LOAFING, EXCEPT FOR SOME PREPARATION FOR THE GOLF TOURNAMENT JANUARY 9-12 WITH A TV BROADCAST ON CBS ON THE 12TH. SEASONS BEST=

BING=

Courtesy of Rena Albanesi

667-8766
7-11-88
7-11-88

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

It's no wonder we miss Bing

You don't have to be much of a singer to make it big in the music business these days.

We'd suspected that for some time now, but thought it might have something to do with generation gaps or failing hearing. Now there is confirmation, from folks on the inside of the business.

Today's ticket to musical success, they say, comes from shapely bodies, dazzling outfits, sexy moves, a monster beat. Singing talent? Who needs it?

Those of us who still miss Bing Crosby and remember Frank Sinatra before his voice failed may wonder where everything went wrong. But, heck, that's just age. Even we can enjoy a good music video — if taken in small doses.

From the Rockford (Il.) Register-Star, April 22, 1989. Courtesy of Marcie Kukla.



BING CROSBY
HONORARY PRESIDENT.
ACTIVE PRESIDENT.

OFFICIAL BING CROSBY FAN CLUB

This is to certify that:

Jack Ellsworth

is a member of

★ "BINGANG" ★

From HONORARY MEMBER

Joan Interrant

This membership card dates from 1956, when Joan Interrant of Elmont, New York was club president. Note that at that time members were considered to be members of "Bingang," not Club Crosby. Courtesy of Jack Ellsworth.



1948. As a trio, Bing Crosby, Bob Hope and Sinatra never worked together—although Frank idolized Bing. Besides, Sinatra preferred bigger clubs.



10-5-76

Bing Crosby, Dorothy Lamour and Bob Hope

... Dorothy Lamour got kissed simultaneously by Bing Crosby and Bob Hope as they announced they would do the first "Road" picture since 1962. It will be called "The Road to Tomorrow," and the announcement was made after she got an award at the "21st Annual Thelians Show".

Q. The true story of Bing Crosby, his wife Kathryn and Bing's second set of children has never been told. Now I hear that Alan Fisher, Crosby's faithful butler, is writing the true story of what went on in the Crosby household. When is Fisher's book coming out?—L.F., San Mateo, Cal.

A. Alan Fisher is writing no such book. He is no longer employed by Kathryn Crosby, has in fact returned to Coventry, England. Fisher is thinking of writing a book about the Duke and Duchess of Windsor, for whom he worked as a butler 1954-60 before he signed on with the Crosbys. 8-19-79

FROM BINGANG'S FILES

Cunard White Star
RHS "Queen Elizabeth"

Dear Virginia and Club Members:

Well, we're homeward bound after a delightful experience abroad. Everywhere we went we were treated with great kindness and courtesy. The French people are particularly noteworthy in this respect. They just seem to love doing things for travelers. We took a flat in Paris the last month we were there. A flat complete with cook, maid, concierge, a fat cat and numerous little 6 and 7 year old boys and girls who came around to the garden gate every once in a while for a bit of candy. We had brought a half a dozen cartons of Baby Ruth Bars and, as you can imagine, they were much appreciated. Our cook was a nice old gal with great ability in the kitchen. She was actually hurt and honestly disappointed when we dined out, and the more guests we had in for meals the better she liked it. It was a wrench to leave Paris but we surely intend to return next year.

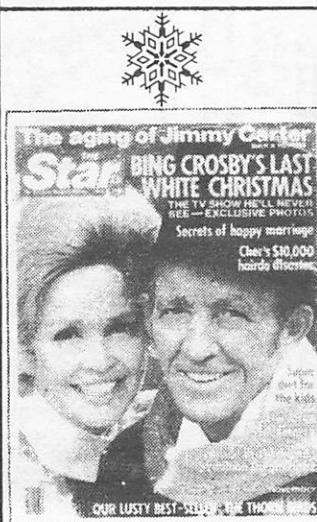
Will just be in New York a day or so, before going to the Coast, so probably won't see any of you. Perhaps next year.

Give my very best to all the group.

Yours,

Bing Crosby

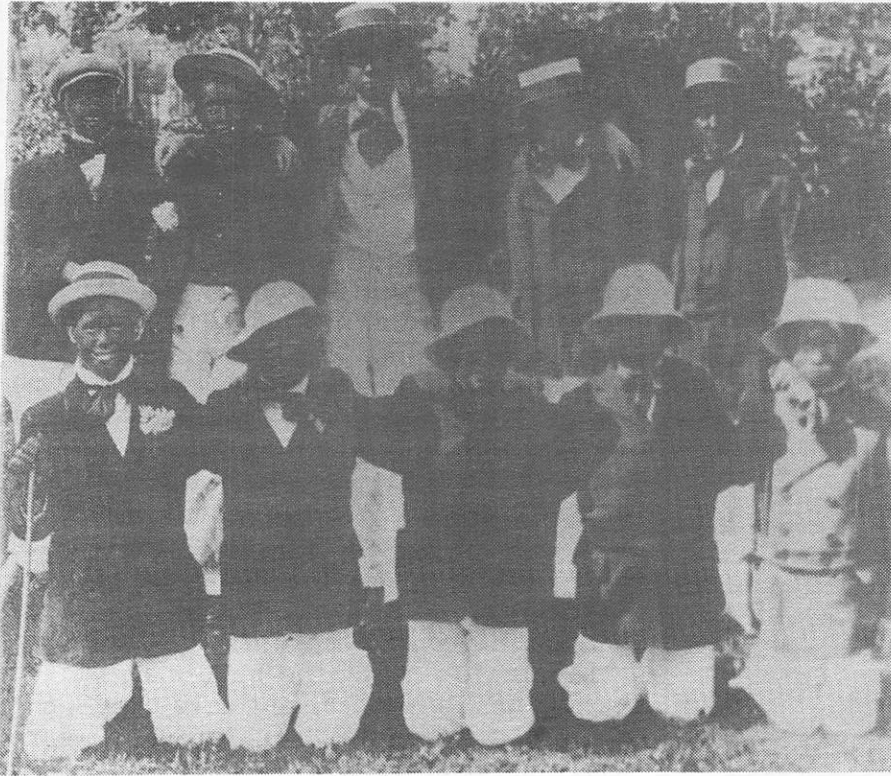
--This handwritten letter from Bing appeared in the 14th anniversary issue (September 1950). Virginia Keegan was vice president at the time. Courtesy of Rena Albanesi.



BUNNY BOY—Flip Wilson plays Geraldine Jones as a night-club hostess and Bing Crosby is a customer tonight at 7:30 p.m. on "The Flip Wilson Show, WRC—4.

TV Guide, Program
of 6-3-71

Spokane Scrapbook



Bing Crosby (kneeling, center) is seen here with a group of boys including his brother Ted (top row, second from right) who were part of a program which played at Gonzaga in a benefit to raise money for the grade schools. Bing was about 11 years old when this 1914 photograph was taken. This picture belonged to Benjamin Ruehl (standing, center) of Spokane.



The Clemmer Theater, now the State, on the corner of Sprague and Lincoln in downtown Spokane, Washington. Bing performed here many times in the early 1920's

Crosby son apparent suicide

LOS ANGELES (Reuter) — Lindsay Crosby, 51-year-old son of the late singer Bing Crosby, has been found dead with a single shotgun wound to his head in what appears to be a suicide, police said Tuesday.



Crosby

A rifle lay near the body of Crosby, who was discovered late Monday in his home in Calabasas, a suburb of Los Angeles, police said.

Crosby leaves a wife and four sons. He had been divorced twice.

He was the youngest of four sons born to Crosby by his marriage to Dixie Lee Crosby.

She died in 1952 and the singer died in Spain in 1977 after playing golf.

With brothers Gary, Phillip and Dennis, he had a nightclub act called the Crosby Boys that ran until 1959.

The four brothers were informed on Nov. 30 that their inheritance, based on investments in crude oil, wasn't making money anymore, a family spokesman said Marilyn Reiss, a spokes-

St. Louis Sun, December 13, 1989

man for Gary Crosby. The inheritance provided a regular income.

Lindsay Crosby was being treated for alcoholism, the spokesman added. She said Lindsay "was also a manic depressive."

The family accepted that it was a suicide, said Reiss.

Gary Crosby, wrote in his memoirs, *Going My Own Way*, published in 1983, that his father was a stern man who beat his sons when they misbehaved. Lindsay Crosby supported what his brother wrote about their father.

Bing Crosby had two sons and a daughter by his second marriage, to Kathryn Crosby.

This article appeared in the newspapers on the day when your editor was pasting up the last pages of BINGANG. Club Crosby extends its sympathy to the entire Crosby family.



Morry and Mary Abbott perch on the steps of their home, which was Bing's birthplace

BING CROSBY'S FANS ARE STILL GOING HIS WAY

IT'S not unusual for Morry and Mary Abbott to see faces peeking in their front window or tourists posing for pictures on their porch.

The quiet couple from Tacoma, Washington, live in the house where America's favorite crooner, Bing Crosby, was born.

Despite his death 12 years ago, fans from all over the world still flock to get a glimpse of the two-story home on North J Street.

"I never shoo them away," says Mary, "but I wish they'd be more polite. One woman tramped all over the garden taking pictures and destroying my peonies."

A plaque on the front of the house says Harry Lillis "Bing" Crosby was born there

on May 2, 1904, but baptismal records at St. Patrick's Church across the street reveal that he was born May 3, 1903.

Heart attack

Bing, who died of a heart attack while playing golf in Spain in 1977, only lived in the house until he was two, when his family moved to Spokane.

"I heard Bing came by a couple of times in later years, but I wasn't even home," says Morry.

Ken Twiss, president of the Bing Crosby Historical Society, says the organization wants to buy the house.

But the Abbotts aren't likely to sell. "We don't have any place else to go," Mary says. "This is our home."

FOR SALE TO HIGHEST BIDDER

I have decided to sell my entire collection of LP's and 45's and concentrate on my tape collection. The records listed below (and many more) are available to the highest bidder, either for the entire collection or for individual items. A complete list (approximately 560 LP's) is available to serious collectors. (Editor's note: BINGANG has a copy of this list and can answer questions for U.S. and Canadian members about availability of any specific records. Please send S.A.S.E.)

BING'S HOLLYWOOD (15 records) Brunswick (complete set to one bidder only).

AUSTRALIAN CROSBYANA (42 records--complete set to one bidder only).

YOUNG BING. RCA Camden.

JAZZIN' BING. Joker.

PAUL WHITEMAN FEATURING BING. Col. Hall of Fame.

STARS ON SUNDAY. Curzons.

GREAT COUNTRY HITS. Capitol Vine.

RHYTHM ON THE RANGE. Coral.

COUNTRY CROSBY. Aust. E.M.I.

HIGH TOR. Brunswick.

EASY TO REMEMBER. Saville.

REMEMBERING BING. Conifer.

A TRIBUTE TO BING FROM MIKE HOLLIDAY (Non-Bing)

SONGS MADE FAMOUS BY BING. Jap. MCA double album.

THOROUGHLY MODERN BING. Stateside.

FRANK SINATRA AND BING. Joker.

BING WITH A BEAT. RCA.

SONGS OF A LIFETIME. Philips double album.

BEAUTIFUL MEMORIES. United Artists (2 copies)

A TRIBUTE TO DUKE. Concord Jazz.

BINGO VIEJO. London (2 copies).

SOME FINE OLD CHESTNUTS. Japanese MCA.

A SOUTHERN MEMOIR. London.

WHEN IRISH EYES ARE SMILING. Brunswick.

EL SENOR BING. MGM.

VERY BEST OF BING. World Records.

BING AND MARY MARTIN--RHYTHM ON RADIO. Startone.

YOUNG BING CROSBY. Japanese RCA double album.

THEY CALLED IT CROONING. Living Era.

RETURN TO PARADISE ISLANDS. Jap.Reprise. 2 copies.

BING'S BUDDIES AND BEAUS. Brunswick.

BING CROSBY RADIO SHOWS, Vol. I-V. Black Lion.

YOU KEEP COMING BACK LIKE A SONG. Koala.

SWING WITH BING. Koala.

BOTH SIDES OF BING CROSBY. Curtain Calls.

DICK TRACY IN B FLAT. Curtain Calls.

BING AND FRIENDS. U.S. Murray Hill bxd set of 4.

GOLDEN MEMORIES. U.S. Columbia boxed set of 6.

SATURDAY SIDE OF DAVID JACOBS. BBC.

SONGS I LOVE. Longines boxed set of 6.

DANCING IN THE DARK. Dance Band Days.

BLACK MOONLIGHT. Joy.

GUS ARNHEIM 1931. Take 2.

SAND IN MY SHOES, CONNE BOSWELL. MCA.

MOMENTS TO REMEMBER, Vol. 1-5. Bobby Jones.

A TRIBUTE TO BING w/Buddy Cole. Libra.

FRANCES E. GUMM/HARRY L. CROSBY. Legend.

MUSICAL AUTOBIOGRAPHY. Brunswick boxed set of 5.

BING SINGS. U.S. Readers Digest boxed set of 8.

THEY PLAYED THE PALLADIUM. Decca double album.

PHILCO RADIO TIME. Totem.

BING IN THE THIRTIES, Vol. 1-6. Spokane.

HOLIDAY INN/BELLS OF ST. MARY'S. Spokane.

CHRONOLOGICAL BING CROSBY, Vol. 2-11. Jonzo.

TOM SAWYER. Argo boxed set of three.

CROSBY CLASSICS. Fontana 10".

BING 1931. Mitzidisc.

BING'S REDHEADS. Lee-Bee.

JUDY & BING-MAILCALL, Vol. 1 & 2. Tandem.

YOUNG DORSEY BROS. EMI double album.

BING/MAURICE CHEVALIER/GROUCHO MARX. De Baron.

BIXOLOGY, Vol. 13. Joker.

BING AND DOTTIE LIVE, 1940. Lamton.

DARK MOON. Magic.

BING'S PARTY. Artistic.

DICK POWELL AND BING. Wimp.

I MAESTRI. Italian EMI.

GO WEST, YOUNG MAN (w/Andrews Sis.) U.S. Decca 10"

FAVOURITE HAWAIIAN SONGS. Brunswick 10".

BING CROSBY SHOW. Sinatra Society of Australia.

SONG HITS FROM BROADWAY. Brunswick 10".

CROSBY CLASSICS. Hallmark.

SONGS BY GEORGE GERSHWIN. Brunswick 10".

DISTINCTIVELY BING, Vol. 1 & 2. Sunbeam.

BING CROSBY PARA SEMPRE. Brazilian CBS.

BLUE OF THE NIGHT. Brunswick 10".

GOING PLACES (w/R. Clooney). RCA EP.

SINATRA AND CROSBY. Joker.

GOLDILOCKS. Evans-Black Carpets.

WHITE CHRISTMAS. MCA EP picture disc.

HOW LOVELY IS CHRISTMAS. Wonderland.

I'LL SING YOU A SONG OF THE ISLANDS. Coral.

GREATEST HITS. Jay Norris double album.

EMPEROR'S NEW CLOTHES/A CHRISTMAS STORY. London.

THIS IS...BING CROSBY. RCA double album.

NEW TRICKS. Memoir.

FANCY MEETING YOU HERE. RCA (2 copies).

MR. CROSBY AND MR. MERCER. MFP.

FINAL CHAPTER. BBC (2 copies).

GREAT BING CROSBY SHOW, Vol. 1 & 2. Phono Disc.

SOFT LIGHTS AND SWEET MUSIC. Pelican.

GO WEST, YOUNG MAN. U. S. Decca 10".

DAVID BOWIE AND BING. RCA 45 (3 copies).

DAVID BOWIE AND BING. RCA 12" 45 (3 copies).

ALL RECORDS ARE IN EXCELLENT CONDITION

ARNOLD BAKER

48 Groomsport Road

Bangor, Co. Down BT20 5LR

Northern Ireland

Swaps And Such

FOR SALE: The rare Brunswick 20102, "Gems from Geo. White's Scandals." E+ condition, one long inaudible scratch on side 2. Price \$100. Dick Weiss, 5721 Stickney Ave., Cleveland OH 44144.

FOR SALE: A portable golf seat given by Bing to my grandmother in the 40's. Leather, with "Bing" tooled across the seat. Best offer. Lynne Cottrell, 19501 Helena Circle, Huntington Beach, CA 92646. Phone (714) 968-5696.

FOR SALE: Lid from jar of Kraft cheese spread, similar to one shown in June 89 issue of BINGANG, except reads "And Guest Stars" on right side of lid. Best offer. Doris W. Foote, Box 233, Wachapreague, VA 23480.

FOR SALE: 2 Crosby records--Dick Tracy in B-Flat (Curtain Calls 100/1), and Holiday Inn (Hollywood series, Decca DL-4256). Good condition, original jackets. \$10 each incl. postage. Also have Sinatra duplicates for sale. Pamela H. Douglas, 601-1725 Nelson St., Vancouver, B.C. V6G 1M7, Canada. Phone (604) 681-2765.

FOR SALE: Complete (in original box) 2-cup coffee maker (CM-2) "The Crosby" filter drip style. Mint condition, unused, with original stickers on pot and filter. Filter is gold plastic, pot has gold handle and trim, 22K. Best offer. Out of the Past Antiques, Route 4, Box 110, Hwy 77 South, Chipley, FL 32428.

WANT TO BUY: Am interested in finding how to obtain copies of old Bing records and movies. Am a new member of Club Crosby. Joseph J. Bowen, M.D., 92 Hickory Lane, Naugatuck, CT 06770.

BACK ISSUES AVAILABLE: July and Dec. 88 and June 89 issues of BINGANG are available for \$5.00 ea., postpaid, 1st class mail. Editor BINGANG, P.O. Box 3849, Kirkwood, MO 63122.

WANTED: Bing's Hollywood Series--Decca 4250, 4254, 4260, 4261; Bing Sings Again--Read. Dig.; Bing Crosby Sings 50 Pop Hits--MCA/Dec. VIM-14-16; Dec. DL-8846--In a Little Spanish Town; DL-8493--Bing & the Dixieland Bands; DL-8780--Bing in Paris; Bingo Viejo--London or Anahuac. Will buy or swap tapes, movies, LP's, 78's or 78 albums for the above. Bill Hunt, 16 Latimer Lane, Simsbury, CT 06070. Phone (203) 651-9181.

WANT TO BUY: These CD's: London 820 586-2ADRM--"Feels Good, Feels Right"; Pickwick PWK-088--Bing Crosby Sings More Great Songs. Greg Van Beek, 929 Hillcrest St., West Bend, WI 53095.

FOR SALE, BEST OFFER: Decca 45 set ED-1700, "Bing, a Musical Autobiography." Also have many 78's to sell by Bing and other artists. Eugene G. Foster, 120 S. Ringold St., Janesville, WI 53545.

FOR SALE: Rancher Crosby coffee pot unused and in original box. Tested and approved by Crosby Research Foundation. Has picture of Bing on front of box. Best offer. E. Hanslik, 41 Wellington St., Toledo OH 43607.

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